RESPONDING TO PHOTOGRAPHY

SELECTED WORKS FROM PRIVATE TORONTO COLLECTIONS

Responding to Photography
Selected Works from Private Toronto Collections

70 Frontispiece:
Unknown (French, 19th C.)
Untitled (Nude) 1870s
Albumen. 9.5 x 14.3 cm
Collection Michael Mitchell

RESPONDING TO PHOTOGRAPHY

SELECTED WORKS FROM PRIVATE TORONTO COLLECTIONS

Maia-Mari Sutnik
With an introductory essay by Geoffrey James

October 13 – December 2, 1984

Art Gallery of Ontario
Musée des beaux-arts de l'Ontario
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14 Rick Dingus, (American, 1951–)
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Gelatin silver with graphite.
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Private Collection

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Perhaps because we are surrounded by photographic images everyday, the public has had a tendency to take photography for granted. Yet, throughout its 145-year history, many individuals have responded in the belief that the photograph was a trustworthy interpreter of events, but also, more significantly, a source of discovery and a means of self-expression.

This exhibition offers some surprises. While many masterpieces of photography have regularly been admired and acquired, private collectors in Toronto have not always restricted their activity to collect the mainstream artists of photographic practice. They have instead responded to the medium with a liberal and exploratory perspective. Together with many well-known photographs in this exhibition, we can appreciate the less known and anonymous photographs discovered by alert and perceptive eyes. This particular way of assembling works reinforces László Moholy-Nagy's pioneering concept of looking at the medium in the broadest terms; that vernacular, utilitarian, experimental, and pictorial images are equally persuasive. In the introductory essay, "The Republic of Images," Geoffrey James discusses this curious co-existence in photography. The photographs were selected by Maia-Mari Sutnik, who also provided the notes to the exhibition. Tess Taconis, David Harris, and Steven Evans have generously assisted with research.

Private collectors all too often find their audience among friends and colleagues. This is of course not always their aim; for most collectors are eager to share what has been appreciated and has enriched their lives. We are most grateful to the lenders for the many loans from their collections. Without their enthusiasm, cooperation, and generosity to share the many extraordinary photographic works, this exhibition would have been inconceivable.

William J. Withrow
Director
Art Gallery of Ontario

This exhibition is a highly condensed representation of photographs in the holdings of private collectors in Toronto. These photographs have not been selected as a history of private collecting nor as a study of an individual collector's sensibility. Instead they have been chosen to reveal a wide range of images created by the use of a popular tool – the camera – as an exploratory picture-making process. Regardless of how deliberate or ambiguous in their original intention, the collectors have responded to the photographs' particular qualities with acumen, openness, and, naturally, personal taste. Many of the photographs in this exhibition are highly valued works; others are by photographers who are of modest reputation or completely unknown.

All are deserving of study because their pictures speak about life, because they are visual metaphoric statements that use the outer to reveal the inner, and because they draw upon the explicit to give of the mysterious. Photography is a remarkable product of modern culture, its properties of both science and art have been given visual coherence by its practitioners of personal genius and by a persistence of spirit. As an equation of light, space, and time, photography is a potent form of artistic expression; it has been the genesis of some of the most memorable images for nearly a century and a half.

A great deal has been said about collecting as a passion. Collecting asserts a belief in the presence of the object, and its aesthetic merit, a willingness to preserve and rescue from the destruction of time, and most significantly, the need to take new risks. In the preparation of this exhibition I have received the cooperation and enthusiasm of many passionate and committed collectors. They have generously given their time to show their collections and to allow me to browse through drawers and albums of photographs.

I express my gratitude to all the lenders for their interest and support, and in particular to Michael Greenwood, former curator at the Art Gallery of York University, and to Michael Mitchell, photographer and writer, who independent of each other, inspired me to the possibilities of this exhibition. I am extremely thankful to Jane Corkin, Jane Corkin Gallery, for contacting collectors and for her invaluable assistance throughout the planning of this exhibition. Her commitment to photography is exceptional. The assistance of Gregory Salzman of Yarlow/Salzman Gallery, and Steven Jack of Photo Collectors Canada is most appreciated. The task of researching certain unknown photographers and images for cataloguing information was undertaken by Tess Taconis, David Harris, and Steven Evans. They have given their time generously in spite of the difficulties many photographs presented. The interest and insight given to this exhibition by Geoffrey James, photographer and author of the introductory essay, has been most valuable. As editor of the manuscript, Charis Wahl has been gracious and helpful.

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MMS

THE REPUBLIC OF IMAGES

"We are so overwhelmed by culture and imitation culture that it is a relief to see something which is done directly, without any intention of being good or bad, done only because one wants to do it."

Lisette Model (1974)

124 F.H. Evans
A Primitive City (wood engraving by Edward Calvert) c. 1912

There are perhaps only two common characteristics of the photographs in this exhibition: their presence in an art gallery and the fact that someone has taken the trouble to acquire them and to set them aside for aesthetic consideration. As for the intention of their makers and the original uses to which they were put, we encounter that curious anarchy that exists in the world of photography. Alongside photographs made as conscious works of art, there are others whose function is clearly commercial or mnemonic, and still others whose purpose can only be described as mysterious.

Commercial topographic views, aerial survey photography, fashion shots, industrial pictures, the products of smalltown studies and family albums – all rub shoulders in the republic of images, including those photographs that are reflexive works of art. These range from the Whistlerian vapours of Pictorialism to the deadpan neo-snapshot aesthetic of the 1970s. It would be natural to expect some line of demarcation between art and non-art, as there would be, for example, if one were to exhibit side by side schooled painting and folk art. Yet for a variety of reasons, no such distinction is easily made. In part, this may have to do with the mechanical genesis of photography, with its tendency to suppress the autographic. But the real reason, I suspect, is the way we have come to look at photographs.

For some time now, we have been invited to take seriously the existence of a vast and potentially fruitful body of vernacular photography. When this taste for the "naif" began is hard to say, although as long ago as 1901, the British-born critic Charles

Caffin defined the problem well. Writing in *Photography As A Fine Art*, he said that there are:

> two distinct roads in photography – the utilitarian and the aesthetic; the goal of one being a record of facts, and of the other an expression of beauty. They run parallel to each other, and many cross-paths connect them. Examples of utilitarian photographs are those of machinery, of buildings and engineering works, of war scenes and daily incidents used in illustrated papers, of a large majority of the views taken by tourists, and of the greater number of portraits. In all these the operator relies upon the excellence of his camera, and in developing and printing aims primarily at exact definition.

As the standard-bearer of Pictorialism – a form of photography that aspired to an idealized concept of Truth and Beauty seen in nature – Caffin made no effort to extoll the virtues of the utilitarian. He did, however, categorize an intervening class of photographs – those of "paintings, sculpture, and architecture, which, while first of all useful as records of works of art, are treated with so much skill and feeling of beauty of the originals that they have an independent value as being themselves things of beauty." This definition would seem to apply directly to Frederick Evans' exquisite platinum print reproduction of Edward Calvert's *A Primitive City*. Long before the term appropriation was invented, Evans was in the habit of copying, in whatever scale that pleased him, the work of other artists.

It is not until after the First World War that one sees the conscious embracing of the aesthetic of functional photography. The eclectic László Moholy-Nagy brought attention to this new sensibility in his 1925 book, *Malerei Fotographie Film*. The most dramatic evidence, however, was seen in the mammoth *Film Und Foto* show held by the Deutsche Werkbund in Stuttgart in 1929. It may be of significance that there were only two "full-time" photographers (Edward Weston and Edward Steichen) on an organizing committee that included the painter El Lissitsky, the architectural theorist Sigfried Giedion, the typographer Jan Tschichold, and Moholy-Nagy. *Film Und Foto* marked the largest exhibition of anonymous photography; together with photograms, abstractions, photomontages and mixed-media works of the avant-garde were images drawn from archives, the press, and from science and medicine. In this context such photographs assumed the status of found objects. Thus virtue resides not only in the qualities of the innocent object, but also in the perspicacity of the finder.

Tschichold's accompanying publication *Foto Auge/Oeil et Photo/Photo Eye* (co-authored with Franz Roh) is a polemical effort to renew what he saw as the exhausted tradition of photography as fine art – that kind of photography in which a "frank or

disguised attempt was made to imitate the charm that belongs either to painting or to graphic art." He believed that the art tradition of photography had resulted only in a tired mannerism and renewal could come only from the outside, from the amateur and non-professional. And like Moholy-Nagy, Tschichold believed that universal visual literacy via the camera would herald a new age. As he put it, "only when the technical media have become so simple that everyone can learn to apply them will they become the keyboard for the expression of many."

If Tschichold's utopian dream has failed to materialize, the characteristics of "popular" imagery have come to assume enormous importance in the way we consider photography. The humble snapshot, with its accidental truncations and its chance congruences, has become an influential model for many picture-makers. This new egalitarianism in the medium found its clearest expression in John Szarkowski's *The Photographer's Eye* (1966). The book is an introduction to an ontology of photography, a kind of visual primer. It is, as the author says, "an investigation of what photographs look like and of why they look that way." Artist, artisan and amateur all have equal standing here. All that matters is the "success" of the image, to the extent to which it can be said to be "photographic." No mater what their source, the photographs in the book share a certain directness and specificity and formal clarity. Above all they are *memorable*.

One could say that such an approach to photography is at the same time discriminating and indiscriminate. It is discriminating in that selection is based upon a highly refined visual sensibility and a lot of looking; indiscriminate in that to look at photographs solely as photographs is to cut them adrift from their original purposes and meanings. Everything is reduced – or elevated – to the same level, a not uncommon fate in a society saturated with images. Janet Malcolm, who for a while wrote about photography during the mid-1960s for the *New Yorker*, has posed the problem bluntly: "If every family album and historical society and old copy of *Life* is a source of art photography (and every camera a potential source), then what is all the trade in, study of, fuss over, writing on, pains taken with photography about?" One could answer that the memorable image, the chance encounter of the right light and the right vantage point are not as common as might appear at first sight. More important, someone has to be able to *perceive* the qualities of those images. The photographer Robert Frank remarked a few years ago that, in going over the contact sheets of his photographs for *The Americans*, he kept discovering Lee Friedlanders. That the work of a younger photographer should affect the way he saw his own images is a graphic demonstration of the way that all significant art modifies the way we look at what went before it.

In a more profound way, it is possible to see the problem of photography as one of reception rather than of production. It is, for one thing, a medium of alarming prolixity. The photographer Garry Winogrand, whom Szarkowski has described as the most radical of his generation, died at the time of writing this essay, leaving behind about 2,000 undeveloped rolls of film. If one adds images in negative form for which no proofs exist, one is faced with a body of uncharted work roughly equivalent in size to the entire output of Eugéne Atget. It is clear that in such circumstances, the critical decisions are of choice and editing and presentation. One could, presumably, present several Garry Winogrands, just as one could create an Ur-Friedlander from Robert Frank.

As this exhibition shows, much of the history of photography has been a constant process of recovery and revision. The most dramatic example is of Atget himself, an obscure Parisian topographic photographer who was first "discovered" by the Surrealists. His photographs, uncredited, were published in *La Revolution Surréaliste* (1926) as *objets trouvés*, and possibly because of this connection, he was included in the Stuttgart *Film Und Foto* show. Today, because of the formal clarity of his work, and his extraordinary ability to make memorable photographs out of very little, he speaks directly to a modernist sensibility. One could say that this artisan, who was also a visual poet, has come to occupy in photography a position analogous to Cézanne's in painting.

Other figures, equally isolated in their time, are in the process of being integrated into the canon of photography. Typical is the work of Mike Disfarmer, an eccentric studio photographer who practised his craft in the small town of Heber Springs, Arkansas before and during the Second World War, and whose photographs, like so many of the genre, survived almost by chance. (It is remarkable how many bodies of work have been saved by other photographers – one thinks of Julian Levy's and Berenice Abbott's efforts to save and promote the life work of Atget, Friedlander's promulgation of the New Orleans' Storeyville portraits of E.J. Bellocq and, in Toronto, Michael Mitchell's publication of the portraits of Charles Eisenmann.) Disfarmer's pictures of the inhabitants of the Heber Springs area are all the more resonant to anyone familiar with August Sander's grand taxonomic study of the German people between the two world wars. Whatever Disfarmer's intentions and ambitions – and they will never be known to us – his photographs share with Sander's an uncanny ability to reveal the human being's class, character, and condition. They also demonstrate the quality of *apartness* that seems to characterize so many photographers – a profession that confers upon the practitioner only an observer status. As one of Disfarmer's neighbours put it, "Mr. Disfarmer was a person that nobody would ever

understand if they lived to be a million years old. You know he would make fun of the people who would come in there. He didn't exactly make fun of them, but it was like he had a brain and like we never had – (and) I think he did."

If it is difficult to establish a hierarchy in photography, or at least a hierarchy that is evident in an anthology, then this may be due to the medium itself. Roland Barthes, who as a structuralist made several attempts at unravelling the linguistic codes of photography, finally abandoned the exercise at the end of his life in favour of a total subjectivity. To do this he established the entirely personal notion of the *studium* and the *punctum*. The *studium* is that generalized interest in photography that can be reduced to "I like" or "I don't like"; the *punctum* is that peculiar frisson – either lacerating, poignant or ecstatic – that can be caused by some specific aspect of a photograph. Note that Barthes was not talking about purely formal concerns and pleasures – he was no respecter of reputations and had no time for photography's tiresome search for respectability. What interested him was the photograph's complex relationship with what, for want of a better term, we call reality – its enormous power as a mnemonic device. As he put it, "when it transcends itself, is not this proof of its art? To annihilate itself as medium, to be no longer a sign but the thing itself." In a similar vein, John Szarkowski wrote in *The Photographer's Eye:*

> Our faith in the truth of a photograph rests on our belief that the lens is impartial, and will draw the subject as it is, neither nobler nor meaner. This faith may be naive and illusory (for though the lens draws the subject, the photographer defines it), but it persists. The photographer's vision convinces us to the degree that the photographer hides his hand.

Photography, a medium full of paradoxes, is most powerful when it is invisible.

Geoffrey James

NOTES TO THE EXHIBITION

Photography makes particular claims on our attention; yet, the nature of these claims is not specific. It may be that the photographic image, seen at first as authentic reality, is more convincing than other images. Even though it is possible for a painting to be naturalistic and impart extraordinary information with photographic exactness, the painting is less insistent to lay claim to the subject and its authenticity. Somehow, the photograph and its image remain interfused with the subject; it is less a construct and more a visual record of a moment in which the subject appears to exist as the original subject once existed. The photograph draws attention to not only the moment, but the setting, the situation, and the viewer may also question what went before and after the moment. Paintings on the other hand do not make claim to this kind of speculation about time and events, although they raise many other questions that deal with motive and thought. In a photograph the subject is considered *taken*. Thus in one sense this is how a photograph is different, whereas a painting is considered *made*. Photographic time is an intervention of 'real' time – taken, disrupted, seized, and made still – and thereby attracting attention. It is the photographic fragment from the 'real world' that has introduced a new way of seeing and thinking about pictures.

The photographs in the exhibition have been divided into five sections: Instantaneous Images; Exploration and Topography; Popular and Private Pictures; Documentation and Social Dimension; and Form and Beyond. These are not exclusive categories that define the photographic image and neither the only way to perceive images in each section. It is a framework to consider five issues integral to the whole of photographic tradition. The terms of motivation and conception of the images differ, but finally all are concerned with the pursuit of selected and coherent visual statements.

INSTANTANEOUS IMAGES The use of the spontaneous action of light to make pictures had been practiced for thirteen years before M. Harrison's Daguerreotype camera viewed the tradesmen outside a corner hardware store in Marysville, California(?) in November 1852 (no. 1). Out-of-doors the process was still unpredictable to manipulate and an exterior view that is as fine as the Harrison picture is rare. Often a written notation or inscription inside the daguerreotype case is the only clue to the identity of the elusive image captured on silvered copper. Harrison, known through the brief notation on his work, may have been one of the many American daguerreotypists who pioneered photography as a new art form.

The invention was known in America as early as April 24, 1840, seven months after Jacques Louis Daguerre's first public demonstration in Paris.[1] The process was welcomed and praised as "miraculous." Its quality of exactitude created a sense of wonder. Samuel B. Morse[2] expounded on the daguerreotype's remarkable qualities:

> . . . it is undoubtedly destined to produce a great revolution in art, and we as artists, should be aware of it and rightly understand its influence. . . . By a simple easily portable apparatus, he [the artist] can now furnish his studio with a facsimile sketch of nature, landscape, buildings, groups of figures, etc., scenes selected in accordance with his own peculiarities of taste; but not, as heretofore, subjected to his imperfections, sketchy translations into crayons . . . weeks in their execution, but painted by nature's self with a minuteness of detail . . . .[3]

Briefly, the daguerreotype fulfilled Morse's hopes for a unity between technology and art, but in spite of its qualities the daguerreotype had drawbacks: each image was unique and its capability was limited. The process was soon challenged by new and faster techniques. By the mid-1850s the daguerrian era was drawing to a close.

Other experimenters had been independently working on securing a permanent image since the end of the eighteenth century.[4] In England William Henry Fox Talbot had developed a negative/positive process of "photogenic drawings" by 1834. This led to Talbot's success in producing the latent image – the calotype in 1840. This development anticipated modern photographic practice. Talbot saw his process of multiple images as more than a refinement of technical achievement. He drew attention to its graphic qualities and linked his process with painting. It required, in his view, a *special* eye:

3 W. H. F. Talbot
At Magdalen College, Oxford, c. 1845

> A painter's eye will often be arrested where ordinary people see nothing remarkable. A casual gleam of sunshine, or a shadow thrown across his path, a time-withered oak, or a moss-covered stone may awaken a train of thoughts and feelings, and picturesque imaginings.[5]

Talbot's calotype views, often capturing the incidental, were composed of intricate fragments of a larger whole. The dark shadowy areas of mass, geometric planes, and spaces latticed with light characterized much of his picture making, as in his view *At Magdalen College, Oxford.* (no. 3) The unity of his subject matter through the modulation of light declare its objectivity. That this was Talbot's intent is questionable, but certainly such an early discovery of nature's capacity to register its own images elicits conjecture about photographic form and the nature of vision itself.

Many painters were attracted to photography, among them, David Octavius Hill and Robert Adamson, who adopted the new invention in a significant way. Hill and Adamson's pursuit of creative image making by calotype produced some of the most significant portraits of the nineteenth century. *Sisters* (no. 2), from their series of Newhaven fisherfolk, carefully exploits the pictorial elements of the subject admired by nineteenth-century critics, by revealing both beauty and mastery of principles considered essential to picture construction. Writing in praise of Hill and Adamson's

photography, the journalist Hugh Miller noted:

> In glancing over these photographic sketches, one cannot avoid being struck by the silent but impressive eulogium which nature pronounces through their agency .... Here, for instance, is a portrait exactly in the manner of Raeburn. There is the same broad freedom of touch; no nice miniature stipplings, ... no sharp-edged strokes: all solid, massy, broad; more distinct at a distance .... The arrangements of light and shadow seem rather the result of happy haste, in which half of the effects was produced by design, half by accident, than of great labour and care; and yet how exquisitely true the general aspect![6]

Adamson provided the camera work and Hill the artistic effects. The optical and chemical limitations of the process that Hill and Adamson discerned led them to conclude that the strength of the calotype lay in its power of suggestion. The imperfect surface of the paper and the properties of the lens affected the image in a way that it was precise in the central area and diffused around the edges. Subtle tones and a chiaroscuro effect defined form and texture. While the calotype imparted the substantiality of a sketch or a drawing, Hill and Adamson saw the calotype not as a surrogate, but as a work of art that would evoke an aesthetic response in the viewer.

The enormous demand for portraits spurred experiments and technical improvements in the photographic process that would make possible rapid execution, convenience, and low costs. The calotype, like the daguerreotype, gave way to new technology. In 1851 Frederick Scott Archer's wet-collodion process was introduced; the glass plates bearing a negative image dominated photography for the next thirty years. The enhanced realism of the process appealed to the public's sensibility. For portraiture glass plates were often adapted into positives with a backing on dark velvet or black paint. The presentation of ambrotypes in fancy cases resembled daguerreotypes, but the ambrotype was stable and exhibited no mirror effect.

The tintype, introduced in 1856, was an offshoot of the ambrotype. Images could be made with a multi-lens camera, providing up to thirty-six small images on one exposure. Both the ambrotype and the tintype found wide practice in commercial portraiture. Entrepreneurs exploited the potential for mechanically produced mementos of families in "miraculous facsimile." Photography had become easy, accessible, and ubiquitous. The flood of photographic portraits during these prolific periods was overwhelming. Many were made with haste and carelessness, some images were the result of happy accident, some were the products of consummate craftsmanship. A noteworthy example of the latter is the unusual ambrotype *Man in Horse-drawn Carriage* (no. 4) by an unknown photographer. It provides a document of an object, in this case a painting. The image first suggests that it may be a portrait of a family ancestor, whose likeness could only have been recorded in the painting; but it could equally be a document of a prized horse. The ambiguity of the photographic image hides the photographer's intent. To find a painted representation that stands for a 'photographic reality' – spontaneous reproduction of reality of natural subjects was the standard – is unusual. The camera that claimed to see and make a picture of 'truth' has immortalized a perception of an ancestor and his horse. It would be another twenty years before photography would reveal the fleeting movements of animals and people in action which painters could only imagine.

The tintype portrait of *James McCullough, Port Hope* (no. 5), possibly by an itinerate photographer, is an excellent example of the process as a kind of residue of naiveté in photographic practices – the qualities and character that can be found in the tradition of folk art, which lays claim to no aesthetic theory. The photographer of this portrait has in an honest attempt exaggerated the natty appearance of the subject with an application of colour that gives the image an unnatural clarity. Whether the photographer considered the medium an art or a science bears little consideration for this portrait. It is a picture of invention, of symbol, and its permanence exceeds its limitations.

By 1870 a fear of compromised standards and of the misuse of the optics and chemistry perfected by photography led to an appeal to consider the aesthetic elements of photography. In America photographer Albert Sands Southworth called for:

> ... nature not all to be represented as it is, but as it ought to be, and might possibly have been; ... should be the aim of the artist-photographer to produce in likeness the best possible character and the finest expression ....[7]

Southworth voiced concerns that had begun to emerge during the 1850s.[8] Wide arguments and counter-arguments surrounded the question of the

legitimacy of photography as art. Photography as a new picture-making process raised new creative issues: could the mechanical – the camera – produce meaningful images, expressive and coherent? The answer would not be found in old traditions and values of art; the challenge was for the photographer to make his meaning clear.

EXPLORATION AND TOPOGRAPHY Places that until the early nineteenth century had been seen only in drawings and paintings challenged photographers to "map" new sites. The difficulties of the photographic process in uncertain environments did not discourage Linnaeus Tripe. Trained as a calotypist while a British army officer, Tripe while on government missions made striking images in India and throughout regions of Indonesia. His calotypes (nos. 35, 36, 37) of architecture create strong relationships between the complex forms of powerful man-made structures and their natural settings. Tripe's sensitive structuring of space and his use of the open play of light upon architectural forms serve to give his images an enigmatic quality.

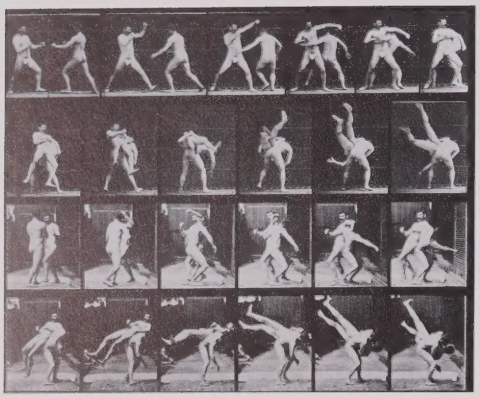
In 1851 the soft and suggestive calotype images began to be replaced by collodion images that gave new objectivity and physical presence to the subjects; a "surrogate" reality of precise detail and information. Topographical scrutiny of ancient monuments, architectural ruins, and artifacts, and views of foreign people, and unusual feats appeased the public demand for exotic images. Tourist views published by the thousands represented an unprecedented inventory for the consumer. The cumbersome equipment, massive wet-plates, and extremes of distance and climate did not daunt the leading photographers; among them were Francis Frith who travelled in Egypt (no. 19), Jerusalem (no. 17), and England (no. 18), and Samuel Bourne who worked in India (no. 9). Their emphasis on photographing salient points, both in their large expansive subjects and close-up textured pictures, engages the viewer to become an involved spectator.

The device of placing a figure in the photograph so that the eye can determine scale encourages the viewer to observe detail. Frith emphasized picture construction and stressed the foreground: "... its shadow should be deep and broad, ... its whole treatment bold and decisive ... compared with the distant portions of the landscape."[9] He also cautioned that the action of light "not [be] too strong." Clear transient light reflected from objects suggested a deep, habitable space. Like many of his contemporaries, Frith utilized fully what he termed "mechanical photography," the representation of literal, unchallenged truths in portraits and landscape.

William Notman and his Canadian studios produced an extraordinary body of exploration pictures between 1860-90. In a very literal manner these pictures appraised the natural elements of the land and the growth of settlement and its technology. Notman's photographs grew out of the common practice of studio camera operators who would seek locations to photograph for inclusion in published albums of views. The pictures depended on formulae, but their importance lies in the sense of the image as a synthesis. Intricate verdure, rock, timber, earth, and the vastness of sky, mountains, and lakes, often seen across spanned distances and frequently from high vantage points, form a salient record of the sharp and descriptive qualities of a landscape. The pictures present a convincing reality, yet they are abstracted and unapproachable.

In the work of topographical photographers of the nineteenth century, mastery of the albumen print emphasized the veracity, and 'long-scale' tonality of the image. Much of the effect of the albumen surface results from the subject appearing to be suspended within the emulsion. In the best of Notman's work these qualities are evident, as in *Cape Eternity, from Trinity, River Saguenay* (no. 28) and *Glacier Range from Summit* (no. 29).

Stereoscopic photography, developed in the early 1850s, aimed for an illusion of three-dimensionality. The stereocard of twin images emerged as a single illusionistic image when viewed through the specially ground pair of lenses by the viewer (nos. 11, 34, 42). The potential of the stereograph to create a direct impression of the visible world was examined by Oliver Wendell Holmes. He described photography as an objective copying procedure, and praised the stereograph's ability to separate the form of an object from the physical object itself: "Form is henceforth divorced from matter. In fact, matter as a visible object is of no great use any longer, except as the mould on which form is shaped."[10] But, in spite of Holmes' championing of perfect illusion of representation and an informational "library" for enrichment, the affordable ste-



27 E. Muybridge
Animal Locomotion, plate 332, 1887

reograph was becoming a mere parlour pastime. New printing techniques ensured the proliferation of sentimental, picturesque, and commemorative news and travel views well into the 1880s. In the hand of entrepreneurs who catered to an indiscriminate public taste, millions of stereocards of little artistic value were produced. Stereoscopic photography failed in its aspirations to establish itself as a medium of artistic 'truths.'

Topographical views of the new and unexplored revealed qualities of life and culture that were both fabrications and 'truth.' Yet, the precise coherent images of the undiscovered external world were seen as purely representational. This capacity of the camera to capture the unseen and the unknown would become a significant motivation to modern photographers.

Eadweard Muybridge worked during the 1850s as a landscape photographer in California. In 1887 eleven exhaustive volumes of *Animal Locomotion* were published. They consisted of 781 movement studies of animals and of the human figure engaged in different activities (no. 27). This extraordinary investigation of motion caught in sequential frames revealed things not readily perceived by the human eye. *Animal Locomotion* not only challenged the optical conventions of the day, but prefigured similar concepts explored by twentieth-century artists. Muybridge scrutinized "scientific realism"; he explored the camera's potential to show how the world actually looks, rather than the way it is conceptualized in the mind. His investigations anticipated the daring twentieth-century experiments by Harold Edgerton into phenomena we can never see with the human eye, such as his *Bullet through the King of Hearts* (no. 16).

Muybridge's picture presentation also underlies the structure of Arnaud Magg's *Le Doyen Series* (nos. 24, 25). Magg's subjects are solid information; the individual differences among the frames disclose a symmetry of which the photographer's concept is the cumulative meanings of bare facts. This serial portrait is equally startling in detailed analysis and recording power as are the anonymous industrial sites of Lewis Baltz's *New Industrial Parks near Irvine, California* (nos. 6, 7). Baltz's absolute frontality forces us to examine the concentrated visual planes and clearly articulated picture structure. It also makes us aware that the subject is no longer man's habitable space, but a detail of man's relationship to a space that has been seized by the camera – nature and industrial form enmeshed.

Baltz's photographs, like the large colour photograph *Busch Memorial Stadium, St. Louis* by his contemporary Joel Meyerowitz (no. 26) and Lynn Cohen's *Classroom Transport School, Cornwall* (no. 12), are not sentimental nor idealized views. Their vision is that of early topographical photography, an enquiry into the possibilities of pure description and transparent accuracy. The initial task of photographers, as expressed by Baltz is,

> . . . to convince their audience that photographs are truly documents, that the photographer has fully exercised his powers of observation and description and set aside his imaginings and prejudices. The ideal photographic document would appear to be without author or art.[11]

Ralph Greenhill's photographs (nos. 22, 23) from his rural Ontario series describe a similar economy, but implicit in them is a tacit sense of author. The overly dramatic has been avoided in favour of clear measurement of past and present. Greenhill's pictures are statements of persuasive preservation, not because the subjects are an historic domestication of nature, but because they describe the clear beauty of unequivocal description and of the transformation of the real into a sustained visual memory, through which the photograph becomes a regenerative object.

If exotic cultures and civilized landmarks stood the nineteenth-century photographer in good stead, the sprawling wilderness and the barren Western landscape of America inspired an ongoing tradi-

tion in American photography. The physical environment perceived through geological expedition and discovery begun by Timothy O'Sullivan in 1867[12] underlies Rick Dingus's *San Ysidro Badlands* (no. 14). The brute terrain – the timeless past – is the primary scientific fact which is radically altered by graphite marks applied to the print surface. This spontaneously reconstructed surface encapsulates the present; Dingus creates a new frame of reference for geological time. "Like a 'still' photograph, the earth [once] seems to be 'still' and unchanged, but in geological time it is transformed .... I'm interested in the many ways that supposedly 'opposite' tendencies are not contradictory but part of the same continuum."[13] The camera's clarity of documentation is linked to the subjectivity of impression, the ambivalence inherent in the medium. The photograph as an artifact has become a touchstone for the photographer's intuition and the basis of a new regenerative context.

A similar formal exploration of past and present appears in George Whiteside's *Decay Landscape Series* (no. 44). However, the transformation of Whiteside's view is made directly on the photographic negative, not on the print surface. The fate of Whiteside's negative is made vulnerable by submersion in a lake for a sustained period. As vulnerable by design as by the nature of the medium itself, the relationship between the camera as a recorder and the camera as a fabricator of new information suggests not only the experience of the viewer, but also that the image itself changes the nature and reality of what has been observed.

Todd Watts' negative for *Camericia Photemira* (no. 43), unlike Whiteside's, is a carefully constructed composite of images that would not be photographed together. Watts' procedure is to move the 8x10 view camera to pre-assigned places indicated on a transparent tracing parchment fixed to the ground glass. The film is re-inserted and re-exposed as many times as necessary to complete the negative as conceived. Thus, he controls a picture that shows realities that do not exist until the print is pulled; in the photographic print both fact and fiction co-exist.

Baltz's premise that photographs should appear to be unauthored negates the concept of style or antecedents. Photography's objectivity can confer on images credibility even when the goal is gathering data. The aerial views *Tailing Area of an iron-ore mine in Northern Ontario (Lake Tamagami)* (no. 31) and *Gogama June 21, 1983* (no. 30) have been made without creative intervention. Motor-driven surveillance cameras, installed in an aircraft and computer-controlled by remote sensing, aim vertically at the ground. The cameras, linked to video screens, show the field of view of the flight line. These recorded images defy our conceptions of how and what we traditionally see. They are visual models for viewer interpretation and comment. The picture of an environment marred and tarnished by contamination is both a means of collecting data and a basis for aesthetic association and conjecture. The landscape appears as an abstract design; the eerie colours provide a curiously expressionistic lineament.

The process of adjusting our sight to what is "really" being seen is an inescapable aspect of photographic images. It occurs in the mind's eye, or as conceptual activity it resides in gesture and thought. Therefore, aesthetic qualities may be perceived in images whose purpose was strictly commercial, such as the press photographs for the Canadian Pacific Railway (no. 10) and of the Eaton's department store window displays (no. 15). The specific functional selectivity of such photographic records presents a density of information, a compressed measurement of form, and an absence of narrative content. In spite of their intended context, however, one can reflect upon their visual logic and clear registration. In a sense they are an allegory of the medium's enterprise within its visual contingencies. André Bazin, noted French critic, observed that:

> All arts are based on the presence of man, only photography derives an advantage from his absence ... [it] enjoys a certain advantage in virtue of this transference of reality from the thing to its reproduction .... By the power of photography the natural image of a world that we neither know or can know, nature at last does more than imitate art: she imitates the artist .... The photograph as such and the object in itself share a common being, after the fashion of a fingerprint.[14]

There is the explorer in the photographer, a curiosity to locate the new and capture the many patterns of life. Selectivity becomes an inseparable act of photography and part of the viewer. We can perceive in uninflected images a sensitivity to the medium and a certain intelligence, intuition, and imagination.

POPULAR AND PRIVATE PICTURES Introduced in 1862 for views, the cabinet card reached its heyday during the 1880s. Portraiture, once the preserve of the bourgeoise as a reflection of their social and political position, wealth, and power, become more easily affordable to everyone in the 1880s. The *carte-de-visite* format invented by Disderi inaugurated a type of portraiture that called for little or no creativity.[15] But its success led to the industrialization of photography. New materials and equipment, which supplied work for both itinerant photographers and those with elaborate studios, contributed to a specific popular aesthetic in portraiture.

Charles Eisenmann's portraits convey both the photographic conventions of the period and a rich chronicle of a bizarre milieu of celebrities (no. 51). Eisenmann's purpose in his portraits was not to sensationalize the appearance of his subjects; he attempts to reveal individual traits of character and expression. His subjects are often richly attired and posed in a manner that matched the theatricality of their lives. Eisenmann's studio contrivances and props created an illusion of Eastern exoticism for some subjects and the comfort of the Victorian parlour for others. Conventional as some of Eisenmann's pictorial elements were, he presented his subjects on their own decorous terms. Although their strange and grotesque appearance relegated the subjects to a theatrical existence and appeased the public's fascination for freaks, the value of these portraits was twofold: they benefited the sitters by resale, and they are cultural artifacts in so far as they provided an escape into the fantastic.

The marketing of an image for publicity or self-promotion for mass consumption, quickly took hold as a popular conception. Photographs of celebrities and those aspiring to fame peaked in the entertainment industry, and were rendered through devices that presented an ideal. The allure of the French nineteenth-century nude (no. 70) and the Pécsi's *Nude with Cat* (no. 60) taken some sixty years later share a quality of make-believe perfection to arouse the fantasies of the beholder. Similarly Laszlo Willinger's portrait of *Joan Crawford* (no. 71) exemplifies an era that sought to confirm the Hollywood star system. Photographers adapted modernist ideas to create an *objet d'art*. Art Deco lines, shapes and planes of light, and a smooth surface sheen meant to establish these photographs as fine art, or as avant-garde art for a public that prided itself on its progressive taste. Such portraits proved to be an ideal vehicle for the dissemination of symbol and myth to the populace. The dominant visual formulas of the celebrity portrait have changed since the glamour era, but the persona mythologized is still much in evidence in Timothy Greenfield-Sanders's character study of the broad imposing mass of Orson Welles (no. 53). The photograph appears no less false than the aura of the films the subject appeared in.

The nostalgia that frequently revitalizes the portraits of an era lost to the present is obliquely evident in high fashion photography. From the beginning it has been an anomaly in photography; averted from the truth of photographic representation to promote beauty, elegance, glamour, and sex appeal, it has disassociated itself from the realities of social dress, manners, and taste. An extrinsic fabrication, its trenchant objective 'to sell' has received enormous acceptance. Penn's well-known *Vogue Cover, New York* (no. 62) is a brilliant synthesis in black/white elegance and style. The model has been transformed into a pattern of contrasting shapes, and the graphic purity of the image strengthens the sense of mystery and enigma. Penn stresses the need for the model to be seen: "... as a symbol and any individualism that she had, had to be

62 I. Penn
Vogue Cover, New York, 1950
©Condé Nast Publications

55 W. Klein
Marines, Pont Alexandre III, 1959

obscured. . . . She had to be somebody with whom any reader could have identified."[16] Hence, there had to be an anonymous quality to the model for the image to perform Penn's intended function. Similarly Klein's model in *Marines, Pont Alexandre III* (no. 55) is posed in an expressive manner to project a sense of event or situation actually happening on the street. Fashion fantasies created outside the studio seek to persuade realism through acting or performance. The camera immortalizes celebrities as in the staged elegance of Cecil Beaton's portraits *Lady Oxford* (no. 46) and *My Sister Baba* (no. 47). Through emphasis on the fluid elements of *Martha Graham*'s dress and movement, Philippe Halsman vividly captured the essence of a dance portrait (no. 54). Their extraordinary range of portraiture has demonstrated the democratic disposition of the medium.

Portrait photography has been an attractive commission since the early days of the medium. It brought quick financial returns, as anyone could step onto the photographer's stage. Preparation time depended on suitable lighting, posing of models, and sensitivity to the materials. The photographer set his own criteria according to the intent of his work: the creation of artistic images or simply commercial. The photographer with aesthetic aims was often conscious of painterly models, while others sought to record and inform.

James Notman's decorously painted composite group portrait[17] (no. 59) of 1882, and Ernest Brown's *Indian Witnesses* (no. 48) both provide fictitious settings. Notman's subjects are playing cards in an interior that denies the laws of perspective. The event is acted out through the photographer's considerable preplanning of composition and technical manipulation to create an artful image. The unencumbered so-called accuracy of Brown's vision conveyed the occasion with an ethnographic purpose. (To ensure that his information would not be obscured, a caption has been printed into the negative.) There is, however, nothing in the picture to suggest the sordid murder story to which the Sucker Creek Reserve Indians were witness.[18] By contrast, the Victorian studio setting and Noble Savage pose of Pollard's *Deerfoot* (no. 63) belie any claim to ethnographic authenticity, as does Pollard's issue of the date. The picture likely belonged to an earlier photographer. It was customary for commercial studios to re-issue photographs of popular subjects to meet public demand.

Photographs set a social tone; they also put one in touch with history in a unique way, and give immediate access to the past. Their residual power lies in photography's representation of what was really *there* – the moment – while suppressing that which does not appear to the lens. It makes the past seem present, and makes one present in the past. Nowhere is this more clearly illustrated than in family photo-album pictures (no. 66), which by revealing something about the character of life, confirm our heritage.

The identities of both photographer and sub-

59 J. Notman
(Card Players with Dog), 1882

jects often elude, yet the greater mystery is the larger frame of reference: what value or practical social use would an image such as the *Family Group at no. 61* (no. 67) have had? Although texturally rich, the photograph at first glance reveals no visual drama within the group; it is a picture of good manners, so to speak. Nevertheless, its clear and potent material presence makes it intriguing. It goes beyond the posed restraint; we learn something about family structure through photographic convention. In the central grouping, the patriarch sits 'enthroned' on the steps to his domain; his wife, solid as a pillar, stands behind him. Judging from the resemblance to features, we can assume that the young man sitting by the steps is the eldest son, the next in line as head of the family. Such a grouping on the entrance to the home identifies right of ownership and expresses pride in social position. The other subjects, all resembling each other to some degree, flank the central grouping in order of decreasing age and, hence, importance. It is obvious from these details this is a picture of comfortable middle-class well being. Yet, for all its richness of detail – lace curtains, carpeted steps, the house, clothing, and bicycles – the picture remains ambiguous. The locality is hard to determine, the architectural clues are fragmentary: even assigning a date is problematic. The clothing is sensible and conservative, reflecting nearly two decades of pre-1900 fashion. Only the three bicycles offer a reliable clue to the date of the photograph: air-filled tires were introduced by Goodyear in 1900.

What makes this image unique among turn-of-the-century family portraits is the young woman dressed entirely in white. She does not quite seem to belong to this archaic group. Marked by a bemused smile, her look is returned by the camera – it is as if only she really knows what is going on. Perhaps the photographer is her husband or suitor, a gifted Sunday amateur. It is this glance between her and the camera that gives the picture tone and life, its particular photographic truth. It is a glance that provides the viewer a condition of discovery and ultimately justifies the picture.

If the true content of the photograph is often invisible, it is because the medium's very nature refers to that which is not seen. Meaning and conviction is found in an expression, an attitude or a juxtaposition, in treatment of space, time, or action; that photographs in the most popular form are mementos of the absent, of moments recalled. The recently saved work of Mike Disfarmer, who worked in the 1940s in Heber Springs, Arkansas, represents a microcosm of the smalltown inhabitants' desire to ritualistically have their pictures taken. In his studio portraits, the smalltown culture of mid-America has been preserved. The portraits of farmers, of women waiting for the return of their men from work or war, and of young girls dressed in their 'Sunday best' clearly convey that times were hard. Disfarmer, an eccentric loner, gave strong personal expression to the quality of life in a small, insular society. This portrait of *Picola and Iola Harper, Sisters* (no. 50), like his others, was taken in natural light. It is without artifice and has a directness, simplicity, and spirit very much of its time. The power of such historical characterization is not dissimilar to the German portrait documentation of August Sander (no. 64). While Sander's task and vision were broad – he wanted to portray all of German society by delineating the political and social forces at play – both Disfarmer and Sander produced a believable collaboration between photographer and subject that has a distinct clarity. Sander's intention was public and classifiable; we can only assume that Disfarmer saw his job as taking personal pictures which would be cherished.

The work of E.J. Bellocq expresses an original sensibility through his direct portrayal of prostitutes in the New Orleans red-light district of around 1912. The glass plate negatives, conserved and printed by Lee Friedlander, were found in Bellocq's desk after his death. Whatever curiosity and mystery surround the original intention of these pictures, the portrait of a woman (no. 49) reveals a beautifully conceived image. Bellocq's fine craftsmanship may have been typical of many commercial photographers, yet his sensitivity to his subject conveys both ease and caring. These private pictures enable us to explore the unfamiliar in a compelling and persuasive way.

Visual innocence is an unmistakable characteristic of photographs meant for private consumption, and is revealed in pictures taken by competent amateurs. In the intuitive work of a young Jacques Henri Lartigue, whose love of the camera was established before he was a teenager, his family, friends, and French society at games and in play are central to his photography. Captured with charm and wistfulness is *Bibi in Marseilles* (no.

49 E.J. Bellocq
Untitled, Storyville Portrait, c. 1911-13

56). There are remarkable similarities in the recording of communal affairs and highlights of family events as in J.L. Fayne's snapshot (no. 52). The innocence of these photographs is frequently attributed to the camera composing the picture plane on its own terms, subject to the characteristics of optics, light, and film. Such unaltered images offer a sensibility and a visual style that contribute to a fuller understanding of photographic 'seeing.' Their simple exploration of the familiar was re-examined by a group of sophisticated photographers of the 1960s and 1970s who gained an acceptance for pictures that appear to be snapshots of transitory events.

DOCUMENTATION AND SOCIAL DIMENSION

During the 1870s photographers travelled further afield to take pictures for a burgeoning book trade. Photo-mechanical printing spurred the promotion of particular world views depicting social arrangements in complex cultures. John Thomson, an early pioneer documentarian, travelled through Siam, Cambodia, Hong Kong, the interior of China, and Cyprus. His camera became an eye-witness to social conditions. In 1877 Thomson began his collaboration with Adolphe Smith on the book entitled *Street Life in London*. Illustrated with photographs reproduced in woodburytype, a process that resulted in great clarity, the volumes centred on the poor tradesmen and the disinherited. Thomson's photographs portrayed the harder aspects of life with unquestionable accuracy as in *The Temperance Sweep* (no. 105), a photograph of a rehabilitated alcoholic. This book drew attention to poverty during a period of expanding wealth in England. As a document it was not merely a look at a lower social class; it was a breakthrough in social observation. Beautifully conceived in form and content the visual representation of *Street Life* was an early 'equivalent' to raw encounters.

The value judgement inherent in photographic picture making was unavoidable. Whatever the subject matter, the documentarian became the critic or reporter of prevailing conditions and values. Roger Fenton, who was credited with being one of the first war photographers, arrived in the Crimean in 1855 to document the chaos and destruction. The logistics of successfully photographing battles were difficult; both the wet-plate process and the hot, dusty environment kept Fenton from recording the action. Instead he concentrated on the adjuncts to war: the harbour of Balaklava, port activities, guns, aftermaths of battle, and military personnel. Fenton's remarkable accomplishment of more than 300 negatives stood as a reflective account of varied elements, among them a large number of portraits of officers which give a sense

84 R. Fenton
Officers and Men of the 8th Hussars, 1855

of history unfolding. The emphasis on stance and supporting detail in *Officers and Men of the 8th Hussars* (no. 84) against a plain landscape instilled in the picture an aura of verisimilitude that would be accepted by the public as faithful to the event. War provided photography with a suitable subject best expressed by the medium's incoherent, disorderly, and fragmentary view. Although it was rather decorous, Fenton's attempt at documentation provided valuable historical insight into the subject.

At the turn of the century Eugéne Atget began documenting a vanishing culture: the old streets, alleys, courtyards, shops, signs, junk shops, parks, fountains, architectural and commonplace details of Paris, as in *Coin Danoy, 12 Place de la Bastille* (no. 76). People were not a central concern to his work; those included are usually tradesmen making their living at street commerce: storekeepers, vendors, waiters, labourers, and rag-pickers (no. 75). Working with an old cumbersome camera that used glass plates and had an optical system that exaggerated perspective to give his pictures the appearance of elevated space, Atget produced thousands of negatives depicting a rich and complex culture. He also created a clear and identifiable style for the informational photograph. His intentions remain unknown, he appears to have worked outside the mainstream of photography, but his sharply delineated images are at once mysterious, seductive, and true. The transitory places of old Paris and its surrounding countryside are charged with a haunting stillness, which like his everyday subject matter appealed to the Surrealists, who desired to challenge ordinary seeing with strange encounters and juxtapositions of objects embracing both the realist and visionary attitudes. Atget's images are visual transcriptions of intangibles – expectancy, mystery, secrecy, and *le merveilleux*. Much has been made of Atget as a forerunner of Surrealist photography, particularly by Walter Benjamin.[19] Yet Atget's contact with the movement consisted only of Man Ray's guarded interest in his work and the reproduction of four photographs (uncredited) in the review *La Révolution Surrealiste*.[20] It is more likely that the Surrealists conferred his work to be an objectification of *trouvaille* – the embodiment of desire and dream in objects bearing light – a poetic image come upon by a privileged accident. Atget saw his work as *documents pour artistes*, as his door sign stated. His vision left a photographic legacy which is systematic, self-referential, and original.

During the 1920s Berenice Abbott met Atget in Paris while she was assisting in Man Ray's studio. When she later opened her own studio she made several memorable and sensitive studies of Atget (no. 72), whose weariness is mirrored by his old, worn coat in which the pockets sag from carrying photographic plates. Behind the look of solitude, one senses a keen intelligence. Abbott helped save his negatives, made prints from them, and promoted the publication of his work.

Abbott's work is defined by the qualities she admired in Atget's photographs:

> The photographer's act is to see the outside world precisely, with intelligence as well as sensuous insight. This act of seeing sharpens the eye to an unprecedented acuteness. He often sees swiftly an entire scene .... His vision is objective, primary. His focus is on the world, the scene, the subject, the detail. As he scans his subject he sees as the lens sees, which differs from human vision. Simultaneously he sees the end result, which is to say, he sees photographically.[21]

Abbott's perception is most clearly revealed in her photographic account of New York during the late 1930s (no. 73).

Like Abbott, the British photographer Bill Brandt worked in Paris during the 1920s and was influenced by Atget and by the Surrealists but in a more oblique way. During the 1930s Brandt began an intensive account of the contrast and conflicts of pre-war life in England. Brandt's documentary vision was radical, reflective, and internal. The external world that Abbott saw as the authoritative source of photography was transformed by Brandt into punctured and allusive spaces.

A Snicket in Halifax (no. 79) from Brandt's survey of urban scenes in the north of England recalls aspects of the Surrealist 'dream state' – the link to automatism that emphasized unconscious response. The use of raking light, deep lurking shadows, tilted and exaggerated perspective instill an enigmatic quality of nocturnal space and blackness that has associations with the 'nightwalker' in Brassaï's *Paris de Nuit*. Brassaï's photographs (nos. 80, 81) of the Paris demi-monde do not use the simulacrum of dream to the same extent as Brandt's images, yet his use of darkness to create an element of mystery, and the chiaroscuro illumination from the moon or lamplight give the obscure and the ambiguous a powerful subconscious

21 R.W. Gray
Panoramic View of River Thames and North Ward, St. Marys, 1909

attraction. Brassaï's intimate documentation of street and café societies is never portrayed as debased or dissolute. Rather, he brings irony and wit to his candid and penetrative observations of the familiar.

The documentary style that has brought a vibrant personal response to subject matter tended to be expressed in a style that seems anonymous and transparent. Each picture is a window through which we may enter the territory of the subject. John Berger proposes that:

> ... the true content of a photograph is invisible for it derives from play, not with form, but with time. ... The object recorded in any photograph ... carries approximately the same weight, the same conviction. What varies is the intensity with which we are made aware of the poles of absence and presence.[22]

This is evident in the endeavours of photographers who desired to make direct connections with the life of their times. The sensibility and point of view differed with each photographer, but the utilitarian spirit prevailed throughout the events and situations they record.

Little is known of the lives of R.W. Gray and J.L. Webster, both of whom worked in Ontario small towns (nos. 88, 106), or of the self-taught Enrique MacKay Monteverde of Spain (nos. 98, 99). The discovery of their work will not affect photographic history, and their pictures are not masterpieces, but the truth and coherence of their photography are discriminating, sophisticated, and effective in their documentary expression.

Thomas Annan used the camera as a social weapon. Annan's aim throughout his document of Glasgow slums was to show the appalling conditions and to arouse public consciousness through images such as *Close No. 11 Bridgegate* (no. 74). His pictures are penetrating, both in their visual construction and the psychological response they elicit. The narrow passages and the dark figures dwarfed by the walls of the squalid tenements draw the viewer straight into the centre: the diagonal lines of roofs, doors, and cross bars centralize the view. The strong light shafts down to the street confirm the 'evidence' that such conditions must be condemned.

In America Lewis Hine created, during the early decades of the century, an unrivalled social document on the working classes. His intention was to improve housing and working conditions, and to bring about child labour reform. Hine's approach was not as shocking in tone as the earlier work of Annan or of Jacob Riis.[23] Hine saw his subjects in their environment in a manner at once detached and sympathetic. Working with a Graflex camera that revealed the entire picture on its ground glass, he forcefully utilized its flexibility of selective focus and angle of view. To make his picture content more realistic, Hine annotated and captioned his pictures with descriptive detail. The use of captions was not to sway but to inform:

> The photograph has an added realism of its own; it has an inherent attraction. ... For this reason the average person believes implicitly that the photograph cannot falsify ... you and I know that this unbounded faith in the integrity of the photograph is often rudely shaken, for while photographs may not lie, liars may be photographers.[24]

Hine was not interested in self-expression but in social statement as evident in *Tenements family picking out nutmeats* (no. 90). His convincing pictures of real situations became a model for the Farm Securities Administration's photographic project during the 1930s. The FSA served to publi-

cize F.D. Roosevelt's resettlement and federal relief program of 1935. Supervised by Roy E. Stryker, photographers were hired to record scenes of agrarian distress and impoverishment. One of the first photographers Stryker hired was Arthur Rothstein (no. 101), followed by Ben Shahn, Walker Evans, Dorthea Lange, Russell Lee, Jack Delano, and others. Stryker's aim was to have photographers record situations that would condense poverty into images that would be quickly identifiable as symbols for "human betterment." It is questionable whether Stryker was effective in alleviating rural poverty or bringing an understanding of the lives of the subjects themselves. Yet the project did popularize the American ideal that the 'Promised Land' was not defeated by economic adversity. (It also provided work for a group of notable photographers.)

Walker Evans' work for the FSA exemplified the most enduring qualities of documentary style. His approach was direct and lucid, making use of the camera's faculty for precise description. His images are analytical and grounded in hard facts, a complex inventory of things being preserved: cluttered interiors, rooms rich with detail of daily living, hand-painted signs, billboards, shop fronts, posts, automobiles and humble rural dwellings. The view of the main street, *Macon, Georgia* (no. 83), which is taken from a distant vantage point, is atypical; more usual is a close-up frontal viewpoint. This view has, nevertheless, all the significant facts in intensified stillness, marked by qualities reminiscent of American Lumenism painting.[25] The light is etched with subtle clear shadows that delineate the figures. Each element of the picture retains its totality, texture, and tone. The complex and busy scene's synthesis of space, however, owes as much to ideas of Cubism as to Lumenism. The flattening of the picture surface contains the whole and has arrested exceptionally the strong and rich content of the specifics of a street scene. Tod Papageorge, drawing attention to Evans's luminous qualities, writes:

> For it is this obsession with light as much as his subjects and photography itself through the use of this irradiating informing light, Evans makes an identification between the two which is simple, direct, and profound ... [the] effect of his identification is that the presence of the photographer is suppressed in his pictures, but this is at the heart of his strategy; if the artist is hidden, his choice will appear unprejudiced ... and photography will be honoured as the vehicle of their revelation.[26]

Evans's images, rooted in American topographic tradition and in the art of the past, inspired and influenced new photographic visions, particularly Robert Frank's searing portrait of America during his travels in 1956. Frank's penetrating voice and vision culminated in the book *The Americans*, an iconographic response to Evans's *American Photographs*. Frank saw America in mythical terms; political parades, posters, flags, funerals, barbershops, jukeboxes, cards, cowboys, movies, Hollywood premieres, and other subjects made familiar by Evans. Frank's rapid vision of anguished and sad faces, social contradictions and cultural gaudiness outraged critics, who saw the content as anti-American and the style as too raw. The grainy images taken in available light, and often blurred or cut off by framing, resulted from the wide range of compositional possibilities characteristic of hand-camera photography. Frank used it spontaneously and succeeded to give his work the desired feeling of instantaneous reaction and gesture. His image of Joan Crawford on the movie billboard in Detroit (no. 85) is a striking example of a trapped illusion that reads as reality.

Frank's radical view challenged the pictorial documents favoured by the press and camera magazines. For over two decades photography had produced socially conscious pictures that usually were declared as having no personal viewpoint. Frank's pictures were, however, considered threatening; neither traditional documentary nor reportage, they are defined by a strong personal view of America. His approach had no precursors other than the idiomatic relationship with Evans and his admiration of Bill Brandt. However, elements of a satirical critique are seen similarly in the photographs of Weegee (Arthur Fellig), who worked a decade earlier than Frank.

Weegee's *Naked City* (1945), a survey of New York, had a raw and forceful reality. He looked for the photographic scoop in the sensational, the disorderly, the hard-boiled and the violent; he exposed the criminal world and revealed the superficiality of the rich. He was not, however, interested in a personal view or social realism. As a photojournalist Weegee took images primarily for reproduction; they communicated their content boldly and with graphic strength. Using flash to great advantage, Weegee created a dark visual field, illuminating the subject and capturing action and expression. This is demonstrated in the atypical subject mat-

ter of *Bagels, Second Avenue* (no. 107). Weegee had the true insight of a photojournalist, capturing the frantic disorder and exuberance that draws complicity from the viewer.

Weegee's human interest was to find the transient moments of life in the city as opposed to the human interest that dominated photography well into the 1950s in America and Europe. Working most often for illustrated magazines, photographers focussed on the social and dramatic elements of an everyday event to tell a story.

The position of photographers was greatly aided by new camera technology. The Ermanox and the fast and light Leica, introduced in 1924, facilitated picture taking in available light. Improved lenses and film, and the development of the miniature camera allowed photographers to seek out unusual viewpoints and to develop styles that went beyond what the picture-editors required for popular approval.

In the work of André Kertész each picture stands on its own and does not need to be connected into the storyline of a photo-essay. In his Paris pictures, he captured its enduring qualities and conveyed an alertness to detail, pattern, and lyrical space (no. 91). His formal arrangement as seen in *Mondrian's Pipe and Glasses* (no. 92) characterizes his direct graphic approach. Margaret Bourke-White, possibly the most popular American photographer, joined *Life* in 1936. Her photojournalism was highly dramatic and descriptive. She illustrated the notables and the powerful of many nations, but also made revelatory documents of the less advantaged as in *Talmud Class, Czechoslovakia* (no. 77).

Bourke-White's global human interest photography has been matched only by the Frenchman Henri Cartier-Bresson. His reportage of daily life in many Eastern cultures appeared in *The Decisive Moment*. It is, however, in Bresson's pictures of French society that great themes emerge: love, suffering, heroism, and daily traditions. The young boy of *Paris, Shopping on a Sunday Morning, rue Mouffetard* (no. 82), carrying two wine bottles, has been captured at what Bresson named "the decisive moment," the instant of revelation. Bresson's response to his subjects transcended journalistic virtuosity; it is characterized by visual wit, balance, and a poetic tension that is captured with eloquence.

Human interest story-telling peaked with Edward Steichen's exhibition *The Family of Man* in 1955. Steichen's goal was to organize

> the most ambitious and challenging project photography has ever attempted . . . conceived as a mirror of the universal elements and emotions in the everydayness of life – as a mirror of the essential oneness of mankind throughout the world.[27]

Structured thematically under headings that referred to fundamental conditions of human existence, the photographs were interspersed with quotes from philosophical, literary, and Biblical sources. The exhibition dealt with prototypes and avoided individual accomplishment and expression, so that each viewer could recognize himself in the photographs. By presenting the dignity of man through a lavish installation of blow-ups, Steichen proposed an idealized classless humanity. Eugene Harris's buoyant *Piper* (no. 89) became dominant as the theme image, and an enlargement of Eugene Smith's idyllic *The Walk to Paradise Garden* (no. 102) concluded the exhibition. Steichen's convivial photo-essay with its message of hope and solidarity (which reinforced certain cultural values) received widespread public approval, but photographers were reserved about his homogeneous view of the world's family.

In the work of Michel Lambeth, the human interest concept found a form to match the conditions and circumstances of the subject. Lambeth's wide-ranging personal observations – desperate ironies, melancholy, human intensity, tenderness, seduction, affection, and play – transcended the subservient clichés found in so much of photo-journalism. Lambeth's view often moved beyond the documentary to a poetic vision. His picture, *Sheila Darcel and Robert Markle at the Victory Burlesque* (no. 93), first suggests a restful and open approach to the subject. But Lambeth knows that the subject is neither the dancer, with her open sexuality, or her friend in the shadow; it is their conversation, the moment that both reveals and conceals. Lambeth conveys his image through tonal values reduced almost to black and white, which instil a graphic vitality and expressiveness.

In another picture Lambeth saw his subjects with greater formal concern. *Stefano Caporusso* (no. 94), an immigrant worker in the railyard, is measured against converging iron structures. The subject is not only central, but an interior drama is also taking place: disillusionment, hardship, and

loneliness. Insofar as Lambeth's documentary approach moved from visual fact to empathy it was experimental and gestural. During the 1960s he moved in the circle of Toronto abstract painters, and, like the paintings of that era, Lambeth's work suggests the tension and potency that come from preserving only the essential visual qualities.

Other photo-journalists, unlike mawkish sentimentalists, brought essential understanding from their reportage to drama and emotions in their stories. For instance, Kryn Taconis responded to the grace of specific human situations. With formal elegance and intelligence he captured the way of life of the *Hutterites, Ewel Me County, Alberta* (no. 103). In a moment suspended in movements of startling gestures, he graphically revealed a fleeting, dramatic occurrence decisively. A concern for humankind is evident in *Puerto Escondido, Oaxaca, Mexico* (no. 87), the work of Rafael Goldchain and by John Reeves for his subjects of *Eskimo Point, N.W.T.* (no. 100). Both reveal a compassion and reverence for the oppressed and those in distress.

Due to the impact of Frank during the sixties, there developed a personal journalism that described subjects from highly subjective viewpoints. Attracted to sensational and controversial topics, photographers focussed on individual needs and on tensions within society. Danny Lyons's grim images of prisoners in the Texas correctional system were accompanied by a commentary in his book *Conversations with the Dead* (nos. 96, 97). Images of menace, despair, and social agitation were a direct response by many photographers to American politics – Vietnam and the civil strife at home.

The idiosyncratic view appears most prominently in the photographs of Lee Friedlander and Garry Winogrand. Friedlander's images exhibit a complexity both external and internal. In *Memphis* (no. 86) the subject matter is enigmatic. Nothing much is happening; there is a street with a lamp that appears to bloom, bushes, a house; but the image yields to conjecture and a synthesis of the fragments. His pictures use the vantage points the medium affords. Friedlander sees photography as a means of pushing aesthetics to their limits through the description of the photographic process itself. He investigates chaos and formlessness, and transcribes the images with self-definition. As a photographer in the urban landscape, he is in the documentary tradition of Evans but also has assimilated the ideal forms found in the work of Edward Weston.

Central to Garry Winogrand's photography is the exclusive power of the camera to dispassionately examine the nature of photographic description and the world, "... precisely the way it existed for any artist: as a sourcebook of possibility, a storehouse of material."[28] This open treatment of observation is deceptive, as the complexity of his photography appears at first to be untutored and unassuming picture making. Winogrand is, however, practising a radical aesthetic theory of "a still photography," without direct meaning or content. He always aims for pure description and for the analytical; the underlying concept is seeing photography as an aesthetic event. The photograph of eight persons sitting on a bench at the *New York World's Fair* (no. 108) is absolutely faithful to description and demystification of an intricate situation, an extreme but accurate commentary on social contact. Winogrand does not deny the viewer's prerogative to give images symbolic content or a narrative, but sees this as gratuitous and contradictory to a photograph, which he believes is, "the illusion of a literal description of a piece of time and space."[29]

By using a wide-angle field of view and extreme, inadvertent framing, his subjects are transformed into describing new forms with new meaning. Such representation of subject matter appears as an "open theatre of life." In the picture from the series *The Animals* (no. 109) the situation is the stuff of theatre: comedy, irony, and exaggeration, but also the darker side of captivity. Although Winogrand's pictures are distinct and selective, he is heir to Evans's description and Frank's personal compilation of a document of urban, non-private America. That this expression seems dispassionate is the consequence of Winogrand's concept of photographic dependency on the mechanical; a camera 'seeing' that is unprecedented in the exploration of pure camera aesthetic. Winogrand's work brought a new awareness to the exploration of camera aesthetic, and hastened the disappearance of traditional photo-essay in the 1970s.

FORM AND BEYOND A vigorous attempt was made from the mid-1850s to 1870 to raise photography to a fine art. Early exaggeration of the me-

dium had ended in disillusionment, exploitation, and academic exercises. Julia Margaret Cameron sought to combine the real and the ideal, to aspire to Poetry and Beauty. An amateur, Cameron felt confident in her abilities to rejuvenate and reform photography by her portraits and arranged narrative fantasies based on Pre-Raphaelite illustrations. Cameron's circle of friends included Lord Tennyson, G.F. Watts, Sir John Herschel, Thomas Carlyle, and Dante Gabriel Rosetti, and they became the subjects of her large, soft-focus portraits. She saw nothing admirable in popular photographic views, and rejected photographic verisimilitude. Her pictures were 'objects' and in spite of contemporary misgiving, she continued to make her photography a self-conscious art. Of her portrait *Annie, My First Success* (no. 120), she writes:

> I took one child alone, appealing to her feelings and telling her of the waste of poor Mrs. Cameron's chemicals and strength if she moved. The appeal had its effect, and I now produced a picture which I called "My First Success". . . . I was in a transport of delight. . . . I felt as if she entirely had made the picture. [30]

Cameron's spirited portraits were personal responses to her subjects; they existed in her interior world, figures and faces emerging from dark plain background suggestive of otherworldliness. Her approach was emotional, and she applied any method to obtain her desired effect, which included inferior lenses that deliberately destroyed detail. Cameron's legacy was her recognition of photography's potential to define personality and to suggest a spiritual realm through deliberate artistry.

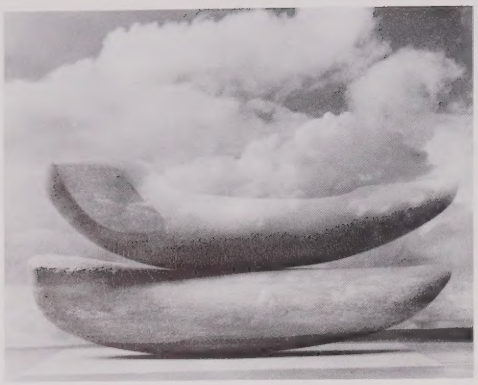
Cameron's images found an affinity with art photographers toward the end of the century, and her photographs were recognized by Peter H. Emerson, who established a critical dialogue on the limitations and the potential of the medium. His controversial aesthetic view decried the art photography that was first championed by Oscar G. Rejlander and H.P. Robinson. Emerson expounded against their academic and sentimental theorizing and he advocated accurate understanding of the nature of perception, integral to photographic expression. In Emerson's view, "truth to Nature" could be realized through Hermann von Helmholtz's theory of vision – an accurate rendition of nature was impossible, as the scale of pigments in a photographic negative was considerably less than the scale of light. Therefore, the photographer had to create an *impression*, but a faithful one, that would approximate the effect of the human eye. Emerson defined this method of seeing:

> The principal object in the picture must be fairly sharp, just as sharp as the eye sees it and no sharper . . . all the other planes of the picture must be subdued . . . slightly out of focus, not to the extent of producing destruction of structure, or fuzziness, but sufficient to keep them back in place.[31]

In 1889 Emerson published *Naturalistic Photography for Students in Art*. It caused a major impact on prevailing attitudes, but by 1890 he renounced his theory of photography as an art form in *The Death of Naturalistic Photography*. Ironically, although Emerson was a scientist and physician he had not understood the findings of chemists Ferdinand Hurter and Vero Driffield. They demonstrated that tonal values and their relations could not be altered by chemical manipulation: a dark tone remained always darker than a light tone. Emerson's belief that the relationship could be changed at will was one of the fundamental propositions of his argument that photography could be art. (Only fifty years later did Ansel Adams recognize that the "H & D" findings offered creative control, and pre-visualization of the finished print was possible through his Zone System, the result of applied sensitometry.)

Emerson's approach to photography required remarkable sensitivity. He approximated subtle light and moist air in the Norfolk Broads scene, *Gathering Waterlilies* (no. 122). The central waterlily pads appear in the strongest and clearest light, the leaning woman is captured in soft muted shade, the man recedes into even dimmer light, and the overall composition is framed in delicate and shimmering soft greys of the willows and water reflections. The picture is further enhanced by Emerson's choice of platinum paper, which he found best suited his aesthetic aim: a subtle effect of an image that would appear to be permanently imbedded in the paper.

Emerson's quest was for the idyllic beauty of place, an evocation of the strong relationship between man and nature. In this he was not unlike the Barbizon painters of Fontainebleau or the school of John Constable in England. Emerson's advancement of differential focussing, however, ultimately had disastrous effects. Amateurs saw the differential as out of focus. Much of the work pro-



134 C. Marino
Sculpture Sky Dance, 1980

duced by the amateur movement at the turn of the century was unimaginative, repetitive, and casual – the sort of undisciplined photography Emerson had set out to purge.

In America Alfred Stieglitz at the turn of the century was championing modernism and individual expression. He emphasized that photography had a special relation to appearances, and that its attendant responsibility was a theoretical construct of aesthetic excellence. Stieglitz laid the foundation for the future of American photography through his own work and of the artists he admired. He established a forum of dialogue for the Photo-Secession, the "291" gallery, and publications *Camera Notes* and later *Camera Work*, which reproduced the work of Rodin, Picasso, Matisse, Picabia, O'Keeffe, Gertrude Stein, William Carlos Williams, and other avant-garde figures.

Stieglitz's early experimental techniques led to his use and exploration of the potential of the hand camera. *The Flat Iron* (no. 148) is one of the series of pictures that he took in New York during both day and night under difficult weather conditions – rain, snow, ice, cold – all to develop control. In 1907 he photographed *The Steerage* (no. 149), a seminal picture that is analyzed for both its social awareness and its formal properties. A hallmark of 'straight photography,' it also made use of Cubist principles admired by Stieglitz: pre-existing pattern of line punctuated by objects – straw hat, suspenders, stairway, masts, and machinery – a picture without manipulation. Although Stieglitz was experimental in mixed media technique, in perfecting the photogravure as a process of original as well as reproduction negatives, his work stressed aesthetic formalism and minimized subject matter. During the 1920s he explored the concept of *equivalents* – a photographic search for images that gave expression to internal and metaphoric possibilities. Early in his career he wrote: "Progress has been accomplished by reason of the fanatical enthusiasm of the revolutionists, whose extreme teachings has saved the mass from inertia."[32] Stieglitz's faith in the power of the camera and in his own genius has sustained perhaps the most pervasive work of modern American photography.

Photographers who saw themselves as artists believed that the photograph could embody personal feelings not unlike those expressed by painters. The images revealed the inherently beautiful and forceful: an aesthetic associated with Nature and Beauty and linked to Mankind. These values having originated with Emerson impressed the young Edward Steichen, and his work is characterized by soft-focus, deep shadows relieved by brilliant highlights and the strong compositional elements, evident in *Steeplechase Day, Paris; At the Races* (no. 147). Steichen also introduced soft colour and intimate translation into gravure and reproduction to obtain the proper aesthetic harmony in his picture of *The Flat-iron, Evening* (no. 146). Some art critics condemn such practices as pretentious display of imitation painting or charcoal drawing; others found that it revealed unsurpassed possibilities in camera images.

To the artist-photographer the print became the work of art; the negative was its link to its subject. It was in the name of 'art photography' that the complicated debate took place concerning focus and sharpness. Allied to this issue was that photography must be redirected from documentation of description and data; it must be brought closer to the meaning of art to life. "Science versus Art" was the conspicuous issue underlying pictorialism and the concept of purism.[33] Pictorialism placed its greatest emphasis on the individuality of the artist and the idiosyncrasies of his art. Purism stood for descriptive clarity and the recording power of the camera.

Paul Strand, introduced to the Stieglitz circle by Lewis Hine, saw at "291" Gallery the work of the European avant-garde. In 1915 his photography underwent a change from documentary experiment to abstraction. Strand's *Abstraction, Porch*

Shadows, Connecticut (no. 150) shows the influences of Cézanne, Picasso, and Braque in his concern with geometric form, illusion, patterning, and the unity of the two-dimensional picture surface. Strand's analysis of form and its inter-relation takes into account, as in Cubism, the whole structure of objects and their position in space. Strand fused his vision of purity of form with one of rising social idealism. In Mexico during the early 1930s Strand was moved by the society and the culture. There he photographed directly and frontally, finding clarity and strength in the structures of buildings (no. 151), and contrasting these images with religious artifacts and people in their native environment. As an advocate of straight photography, he firmly believed that:

> The full potential power of every medium is dependent upon the purity of its use. . . . It is this very lack of understanding and respect for the material, on the part of the photographers themselves which directly accounts for the consequent lack of respect on the part of the intelligent public and the notion that photography is but a poor excuse for an inability to do anything else.[34]

The distinction between straight and manipulated images has tended to divide photography into two. In both attitudes a variety of visual issues present specific artistic convictions. In Volker Seding's brilliantly painted *Ariane's Dream, the Death of Eve* (no. 143), the synthesis of oil paint and photographic print transfixes an interior reality of a portrait that is mystifying in its otherworldliness. It alludes to allegory, symbol, a mode of romanticism and the irrational. In the figure of *Embrace #1* (no. 129) Eikoh Hosoe explores sexuality through the graphic device of abstracting the image by high-keyed tonalities. As an illusion of dream the subtle sensual form in Carol Marino's *Sculpture Sky Dance* (no. 135) aspires to a more explicit dream-state. The superimposed imagery creates an evolving mysterious universe in which all the elements have been prearranged, yet the rational has no place in it.

In contrast, Kenro Izu's perception of place in *The Wall #1, Sakkara, Egypt* (no. 130) reveals a responsiveness to elements similarly seen in Ansel Adams's work. The stone, sky, and sand are depicted with an atmosphere that transcends the literal. Izu has fused his concern of tonal continuum and used the camera's precision with introspection that affirms the timelessness of this ancient site.

129 K. Izu
The Wall #1, Sakkara Egypt, 1983

A similar mood has been captured by Franco Fontana in the street scene *Praga* (no. 126). His use of high vantage perspective, balance of shapes and leading lines, and subtle colour creates a configuration that is dramatic and exploits camera effects. Utilizing spatial relations Fontana suggests that possibly an event has just passed on the street below.

In these photographs dichotomy between synthetic or manipulated and straight images demonstrates that some photographs defy classification. Yet the two principles upheld by the photographers are reflective; both attitudes draw upon plastic qualities of the medium and reveal how the photographer views the photographic process itself.

In Europe between the world wars the 'New Photography or New Objectivity' movement emerged. In Germany camera design and the publishing industry were far advanced, and photographers were encouraged to experiment with new styles and techniques. László Moholy-Nagy, Kurt Hielscher, Karl Blossfelt, Helmar Lerski, and Robert Perchow, and Man Ray in Paris addressed the man-made, constructed, and manipulated object on one hand, and the subjective, spiritual, and organic on the other.

These contrasting concepts linked the production of images of free association – photograms and collages – with organic, natural forms akin to man-made designs. Manufactured objects, human inventions, animal life and close-up plant life were photographically illustrated in *Die Welt ist Schön* (1928). In crisp, clear, precisionist images, Albert Renger-Patzsch depicted a world fixed in appearance with a mechanistic stillness. His close-up

study, *Euphorbia Nells Fanis* (no. 141), magnifies detail and emphasizes an underlying geometry in nature that appears to be within the control of man.

The celebrities and artists photographed by Hugo Erfuth were posed for psychological impact. Some sit grave and weighty, while others appear in subtle lightness and flicker like *Mary Wigman* (no. 123), a photograph of the avant-garde dancer. In the postcard photograph she is captured with an imaginative élan and vigour that defy her threatening primeval costume.

Like many photographs of the era, Herbert Bayer's detailed and imaginative images hint at Surrealism. Bayer's use of fragments in his photo-montages and his three-dimensional assemblages explore the innate qualities of individual objects. In *Pearls* (no. 114) he suggests the ambiguity of what is natural and what is synthetic. The strands of pearls and the butterfly are linked as objects that are possibly real or artificial. For all the lustrous and light appearance, the picture alludes to presentiment: symbols suggesting metamorphosis and death. Increasingly symptomatic throughout the experimentation of New Photography, the movement concerned itself with extremes in photographic practice, but the original promise of a new vision ultimately remained unfulfilled with the outbreak of war in Europe.

In spite of the strong spirit of the new technology and modern applications of design and advertising, pictorial photography was still practised by amateurs, camera clubs, and academics. Dr. Rudolf Koppitz's pictures have been largely obscured by time and taste, but he produced a poetically inspired body of work. His emphasis on the print through use of the bromoil process in *Bewegungsstudie* (no. 131) complements the swaying composition of the models to give the print the seductive mood and atmosphere of a poetic narrative. Koppitz's mastery of bromoil enhances the tonal range of the print through multiple transfers of the image. The flexibility of the process also allowed for a wide range of image manipulation as parts of the picture are 'in-painted.' Koppitz's study with its references to classism and symbolism was an admired 'vision' of pictorialists.

Similarly, New Photography had no effect on the work of Stefan Jasienski. Motivated by pictorial values his work sustains the romantic and the symbolic. In his *Feuerwerk bei Regenwessers* (no. 130), Jasienski's emphasis is on the subject's optimal light, lines, and its representation in rich surface texture. Jasienski denied contemporary trends in favour of a theory of observation, synchronizing the size of the picture and the focal distance with the final print measurement.

In nude photography classical overtones are predominant as evident in the posed *Seated Nude* (no. 140) by Paul Outerbridge. Photographed around 1922 at the onset of his studies at the Clarence H. White School of Photography in New York, Outerbridge demonstrated a less exalted mode of the pictorial aesthetic espoused by White. The softening of detail by skillful manipulation of lighting effects conveys a contemplative, intimate mood. The delicate platinum printing technique shows the early mastery of a process that inspired Outerbridge to experiment with other expressive techniques that eventually brought him renown in America and Europe.

Photography responded to ideas and movements in modern art, but never more than to Surrealism. This affinity is subject to the nature of the photographic medium – freezing, fragment, juxtaposition, and accident – elements shared by Surrealist works. Few photographers embraced the credo of the official Surrealist movement, but its influence affected many. A self-conscious and often decorative use of Surrealist motifs appeared in high fashion, portrait, and theatrical photography. The capricious fantasy element of Surrealist-inspired photography – eros, poetry, irrationality – appear in George Platt Lynes' portrait *Aileen McMahon* (no. 133), Anton Stankowski's *Simultanvergrossung* (no. 145), Duane Michael's portrait *Joseph Cornell* (no. 136), and Jerry Uelsmann's *Untitled* (no. 153) interior. It is safe to say that André Breton's *automatism*, the unconscious process of thought at the heart of Surrealism, does not appear in most photographic works that address association with its principles. On the other hand photography by its nature can be assimilated as a neo-Surrealist activity of arresting "found objects" that appeal to the imagination and inspire playful experimentation.

Rather than investigate other art forms, Ansel Adams stressed the camera's precision and authenticity as a recording instrument. His matchless devotion to the photographic seeing of Western American landscape began in the 1920s and contributed to the popularity of his work. Adams's pictures appear to create a world that transcends

geography and time. Remarkable visual metaphors – images of far horizons, dramatic cloud formations, brooding skies, silhouetted forms – are rendered in crisp and masterly detail. Their meaning perhaps lies in the heroism of nature's survival. In the portrait of his friend Edward Weston (no. 110), a brilliant translation into precise tonal relationships, there is only minimal interest in the union of nature and man; it is the tree that dominates. In *Fresh Snow* (no. 111), a close-up view of jet branches, reality is abstracted to pattern and threaded luminosity. It is also a picture of crisp snow that cannot be conceived as ever melting. Adams gained his control through his Zone System, a technique that mechanically controlled brightness, exposure, and development. Through his teachings and writings Adams shared his knowledge, dispelling the mystery and obfuscation that surrounded photographic technique as a kind of alchemy. Adams initiated a democratic and accessible form of photographic expression.

Edward Weston's photographs share Adams's subjects of the natural world. But the spirit that pervades in Weston's images of nudes, peppers, rocks, twigs, dunes, and his series of portraits is a sense of beauty that he associated with literal fact. Composed in brilliant crispness and contact printed for maximum precision of image, Weston relied on "intimate honesty" and "the thing itself," pre-visualizing his image in a straight approach. Weston's unique intensity of seeing has given us a rich visual catalogue of Mexico, California, and his friends and family. The portrait of Dorothy Weston (no. 154) exemplifies his clear aesthetic.

A photography that claimed to be intensely personal, inward, and universal was promoted by Minor White. Stieglitz's theory of *equivalents* first proposed that photographic images could have an alternative meaning or several meanings. For White photography served psychological and spiritual needs. In his association with Weston and Adams he learned to locate detail and fact in natural forms and objects that best expressed self-realization through images. In *Moon and Wall Encrustations* (no. 155) the eroded surface of complex patternings and eerie light becomes an analogous reference to the corrosive, the universal, the sexual, and the animistic. *Aperture*, White's vehicle for communicating his philosophy, was begun in 1952. Five years later it published a guide for experiencing photographs – documentary, pictorial, informational, and *equivalents*.[35] It stated that the *equivalent* must evoke a very special life-enhancing emotion. For White the image had to be perceived by faith, intuition, discovery, and acceptance of the realm of the transcendental.

The landscape photographs of Robert Bourdeau do not first appear overtly metaphysical, but they suggest universal qualities that have only incidentally to do with specific hills, trees, bush, and land forms. Bourdeau's images are of the natural world, or at least a place where nature has left its mark. The value of the view of *Cumbria, England* (no. 116) is not in Bourdeau's control of form or visual description, or the remarkable print, but its function as a new experience for the photographer and the viewer, one marked by spiritual perception, contemplation, and inner harmony.

During the 1970s American photographers began to dominate the medium and advanced the use of colour. Photographers had been using colour for decades, but it was segregated as a by-product of the industry, and often seen lacking in capacity for expressive control. Harry Callahan had been photographing in colour since 1940s, but his colour work was not exhibited or published until 1980. Sally Stein comments that "their initial effect is comparable to the physical jolt experienced when switching to AM after listening for a while to FM."[36] Callahan's colour work revealed a different side to his formally pure and structured black and white work. Colour gave him a new way of realizing visual experiences at the moment of perception. Yet Callahan's black and white and colour work shares the privately remembered experience. *Eleanor and Barbara* (no. 119) transforms the outer world into a maternal inner world; the subjects embody the natural and the eternal in direct, clear contrast of light and dark. It is Callahan's explicitness of subject, rich use of light, and the unabashed look of the snapshot that unifies his monochromatic with his colour images. The look of the casual snapshot, in family portraits and scenic views, gives his work an immediate accessibility. In essence his images are precise, if fortuitous, clear in tonal stylization, and literal in representation through experiment. Callahan's *Cape Cod* (no. 118) preserves a 'touristic pleasure' chromatically, the luminescence of a remembered experience.

The snapshot aesthetic's immediacy was advanced with the introduction of the Polaroid SX-70. Charles Gagnon's *Untitled* (no. 126) appears to be

the most transient of views, with the light and shadow pattern sharing the same weight. The observation of a fleeting moment is captured with barest allusion to content that renders the subject abstract. The illusion has sheen, colour, and a texture of dark brilliance floating in the emulsion; cool, quiet, and lyrical, the image appears larger than its intimate scale.

The assimilation of photography into common experience has been so widespread that its progressive evolution has hardly existed on a conscious level for most people. During the past few decades, however, artists from a variety of disciplines have consciously incorporated photographs in paintings, sculptural forms, or fabricated objects to imply actual reality – an allusion to the recognizable, and the identifiable. Photographs used in this way indicate a transfer of 'evidence' from the natural world to the synthetic world of the art object. Barbara Astman's *Self-Portrait with Polaroid* (no. 112) explores both the act of picture taking and an extended use of the Polaroid process. The notion of an instant, on-the-spot image and its material residue transforms the moment to an autobiographical event. The portrait appears vulnerable like the fugitive colours of the images, appliqué-crafted onto raw canvas.

Michael Snow's *Eco* (no. 144) explores the photograph's function in a sculptural form. The photograph, as an analogical activity that occurs in the mind's eye, is inherently conceptual. The analogy is not primarily to personal expression, although that can be a part of it, but to the analytical investigation of procedure and method, conditioned by process and concept. The photographic traditions of illusion and fact are one premise of the photograph in *Eco*. Its placement on green styrofoam has introduced an allusion to the green pasture occupied by the subject, a cow. A tear in the styrofoam, bold, chewed in appearance, exposes the white interior, suggesting a visual allusion and play upon the white patterning of the cow and its masticating habit. The ragged exposure breaks the rectangular measurement of the object. The cow has been caught in an ironically fortuitous moment, in a position exactly aligned with the horizon line of the field. The open sky of the photograph draws the viewer into the structure through its open front, and the two openings refer to each other. This play on perception, allusion, and materiality is emphasized by a wood box frame – an enclosure that subscribes to a pastoral perimeter. The object (as a catalyst for the viewer) hints at hidden meanings as it makes the invisible visible and the visible transitory. The exchange between the photograph and its image is sustained implying the existence of actual fact in the structure and its foil. The title invites us teasingly: phonetically it sounds like "echo" (a close imitation) and it also acts as an abbreviation of "ecology," referring to living habits, modes of life and their relation to surrounding. Snow's commitment to the physical object implies procedural time. Between the wall and the photographic encounter, between fact and fiction, and between gesture and thought lies the true coherence of *Eco*.

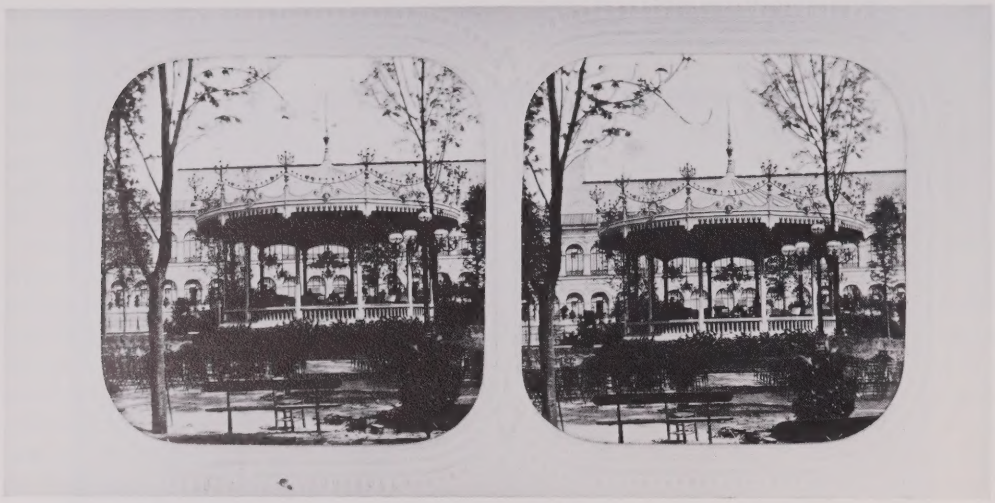
Dennis Grady's untitled photograph from "Common Knowledge" series (no. 127) turns photography upon itself. As an information source, newspaper photographs have assumed a pedigree of "telling it how it is," although their subjectivity is common knowledge. Re-photographing the newspaper reproduction, surrounding text, and caption provides a 'model' for Grady's philosophical bent. His photograph forces the viewer to reflect on the condition of its primary source: the medium has been assimilated to 'reality,' yet Grady's photographic enterprise points out the paradoxes at the heart of its reality, its power of observation, its social nature, and its association with the fine arts. Grady's image unsettles our notions of aesthetics. The ephemeral life of a newspaper image is never confrontational; it is for the most part anonymous and distanced from the world of the viewer. A newspaper picture may have bite, it may incite, but ultimately it is scrapped. Grady has on the other hand given it authorship and made it a fit object for consideration as art. His reproduction of AP Laserphoto's disturbing event – soldiers, rifles, military enforcement – has been given continuum and preservation. It informs us of the power of the camera, its capacity to fabricate and refabricate information. Grady's common knowledge provides a premise that true visual meaning must be wholly conceived in the imagination. And in one direct response to the medium: the camera becomes process.

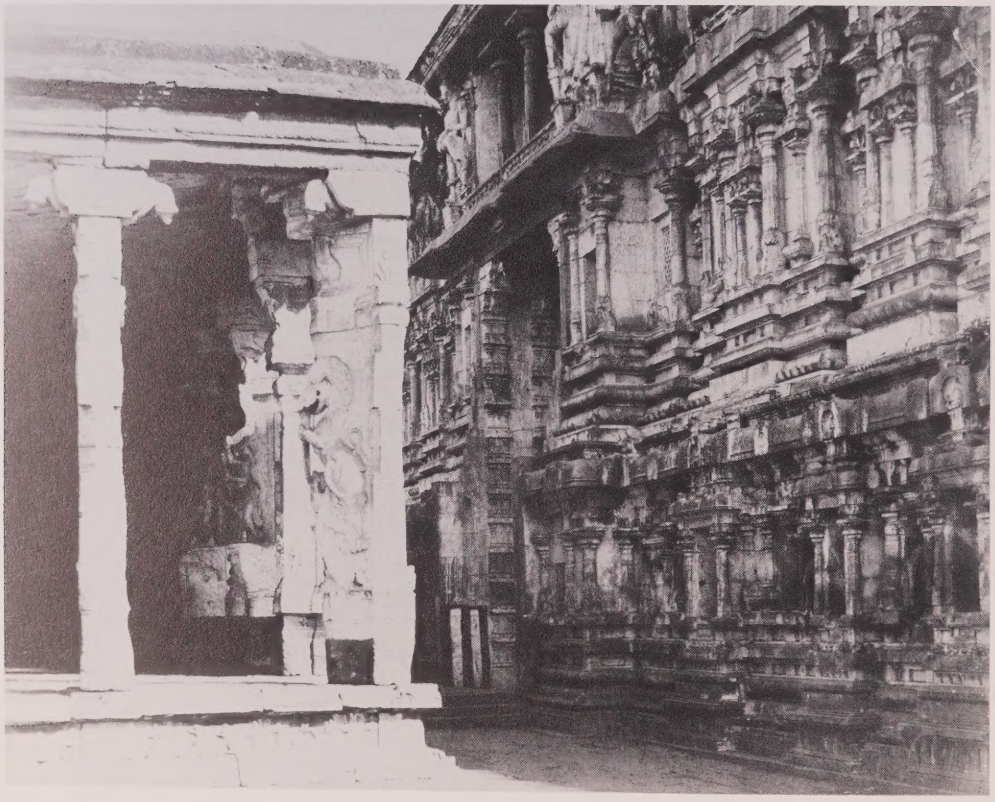
4 Unknown American
(*Man in Horse-drawn Carriage*),
c. 1855

1 M. Harrison
Marysville, November 21, 1852

42 Unknown French
Concert Musard, c. 1870

35 L. Tripe
Madura: The Great Pagoda, Inner Facade of the Gateway of the East Gopuram, 1858

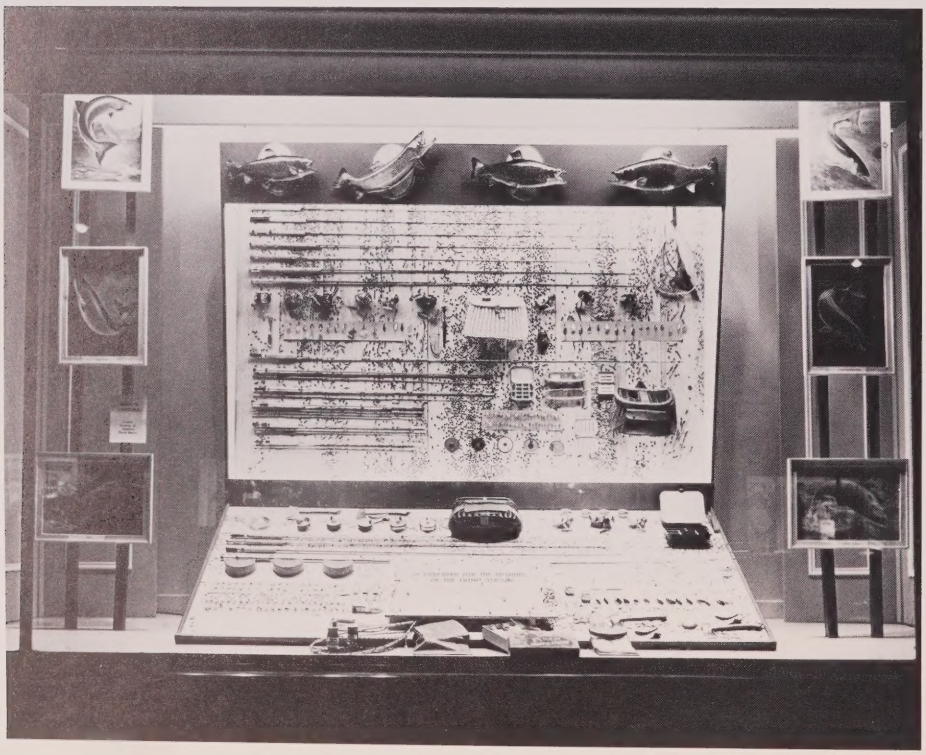




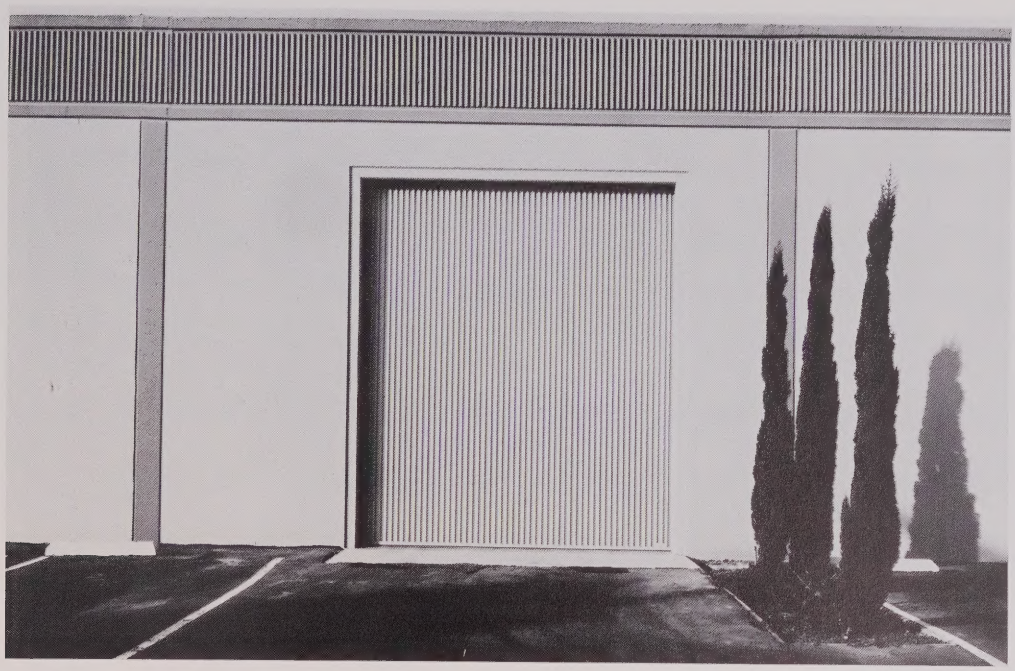
38 Unknown British (?)
Chinese Lady of Shanghai,
c. 1860s

10 Canadian Pacific Railway Co.
Chateau Frontenac Hotel, Lobby, Quebec, c. 1940

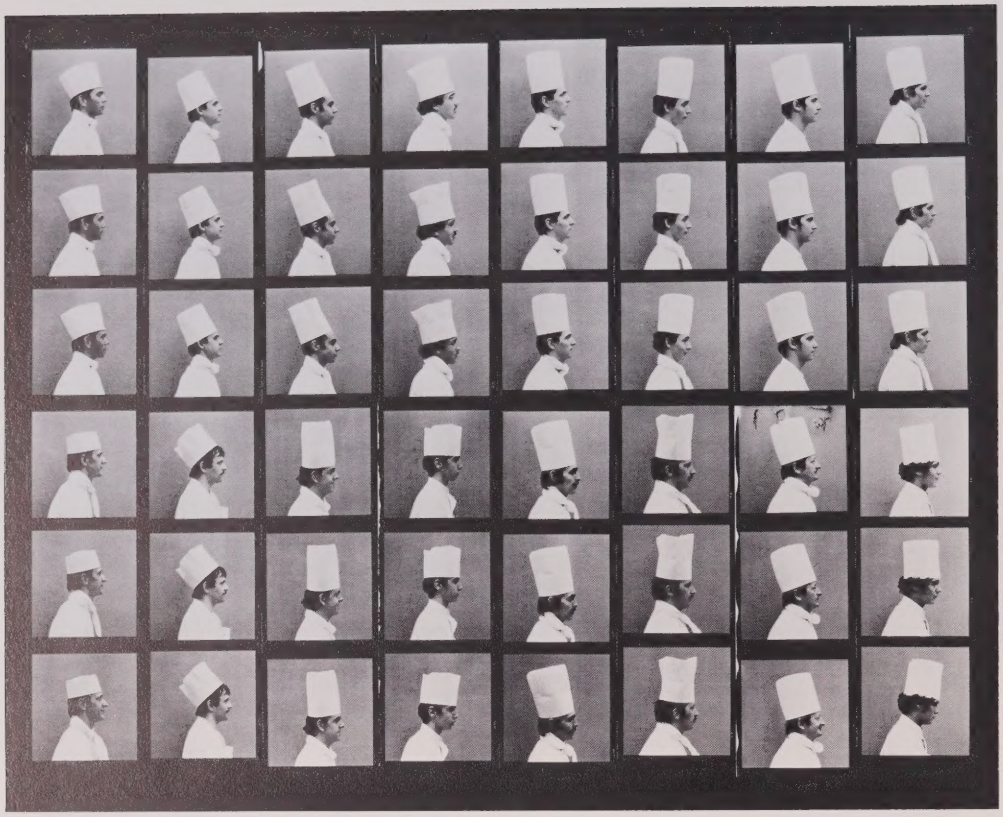
15 Eaton's Commercial Studios
Store Window (Fishing Display), 1952



7 L. Baltz
#51 from the New Industrial Park near Irvine, California, 1974



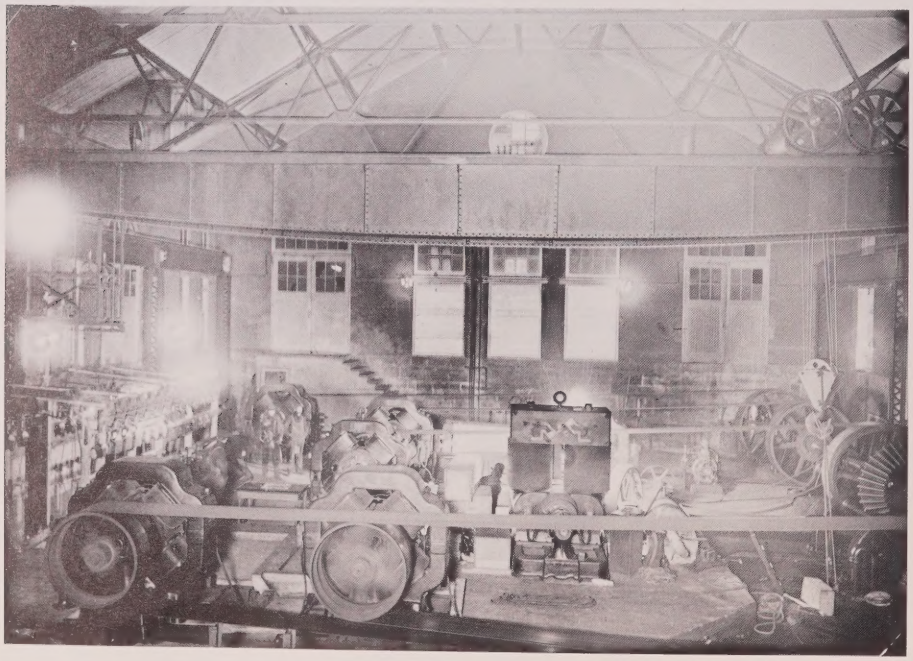
24 A. Maggs
Ledoyen Series: 48 Profile Views. 1979



23 R.Greenhill
Post Office, Bethany, 1968

88 R.W. Gray
Replacing the Girders on Grand Trunk Railway Viaduct, St. Marys, c. 1912

40 Unknown Canadian
Interior View of Power House: Showing Old 200 KW Machines in Operation, International Railway Co. (Niagara), c. 1900



58 MacDonald (Lindsay Studio)
(Group Portrait of Three Oriental Men), c. 1910

69 Unknown Canadian
("Britannia and Uncle Sam," Children in Performance), c. 1910-1920

52 J.L. Fayne
Untitled (Wedding Party), c. 1946

71 L. Willinger
Joan Crawford, 1939

50 M. Disfarmer
Picola and Iola Harper, Sisters,
c. 1940

2 D.O. Hill and R. Adamson
Sisters (Newhaven Series), 1845

5 Unknown Canadian
James McCullough, Port Hope,
c. 1885

19 F. Frith
The Rameseum of El-Kurnah, Thebes, Second View, 1857

28 Wm. Notman
Cape Eternity, Height 1700 ft., From Trinity, River Saguenay, c. 1880

26 J. Meyerowitz
Busch Memorial Stadium, St. Louis.
1978-79

30 Ontario Centre for Remote Sensing,
Ministry of Natural Resources
Gogama, June 21, 1983

51 C. Eisenmann
Anna Leake Thomson: Armless Lady, 1884
Eli Bowen: The Legless Acrobat

Princess Lucy Fisher: The Little Lady, c. 1888
Jo Jo: The Russian Dog Face Boy, c. 1888

67 Unknown Canadian
(Family Group at No. 61), c. 1900

66 Unknown Canadian
Page from Family Album, c. 1890

76 E. Atget
Coin Danoy, 12 Place de la Bastille, Paris, c. 1910

120 J.M. Cameron
Annie, My First Success, 1864

131 R. Koppitz
Bewegungsstudie, 1926

142 V. Seding
Ariane's Dream. The Death of Eve.
1979

147 E. Steichen
Steeplechase Day, Paris; After the Races, (pub. 1913)

126 C. Gagnon
Untitled, 1978

144 M. Snow
Eco. 1983

90 L.W. Hine
Tenements family picking out nutmeats, unsanitary conditions, often nuts are cracked with their teeth, East Side, N.Y., 1910

83 W. Evans
Main Street, Macon Georgia,
1936

95 N. Lazarnick
Rotary Delegates with Mack
Shock Insulated Bus, 1925 in
Ohio

107 Weegee
Bagels, Second Avenue, 1940

82 H. Cartier-Bresson
Paris, Shopping on a Sunday Morning, rue Mouffetard,
1950-55

89 E. Harris
The Piper, c. 1955

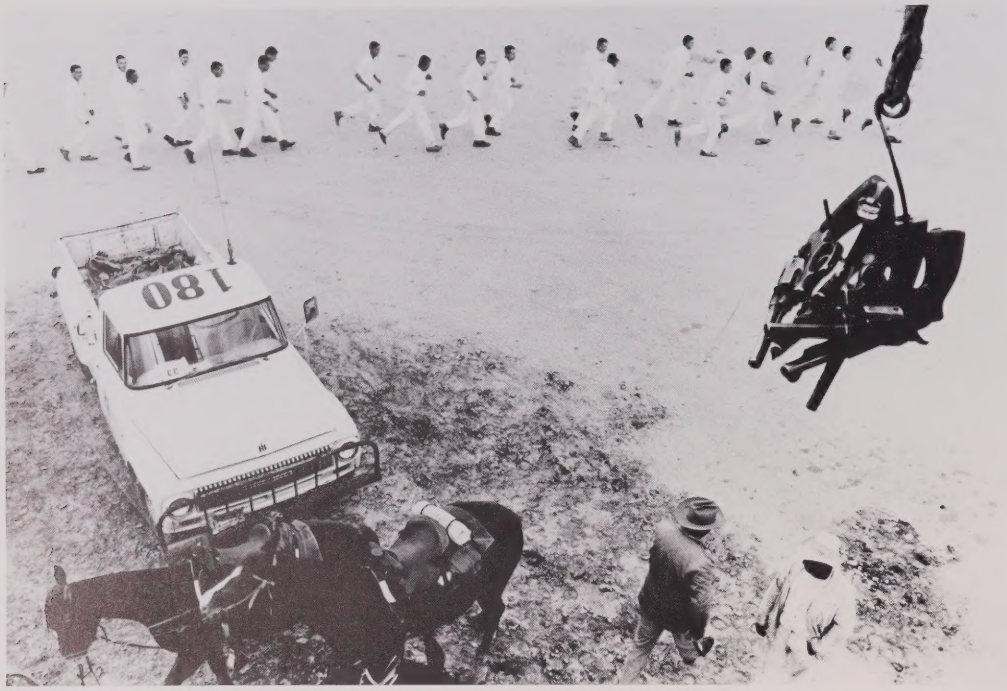
99 E. MacKay Monteverde
Vulture with Wingspan Measurement, 1918

48 E. Brown
From the Far North, Indian Witnesses in the King Murder Trial, March 1905

93 M. Lambeth
Sheila Darcel and Robert Markle at Victory Burlesque.
1962

85 R. Frank
Detroit, 1955

96 D. Lyon
Guns are passed to the picket tower; the line returns to work, 1967-68



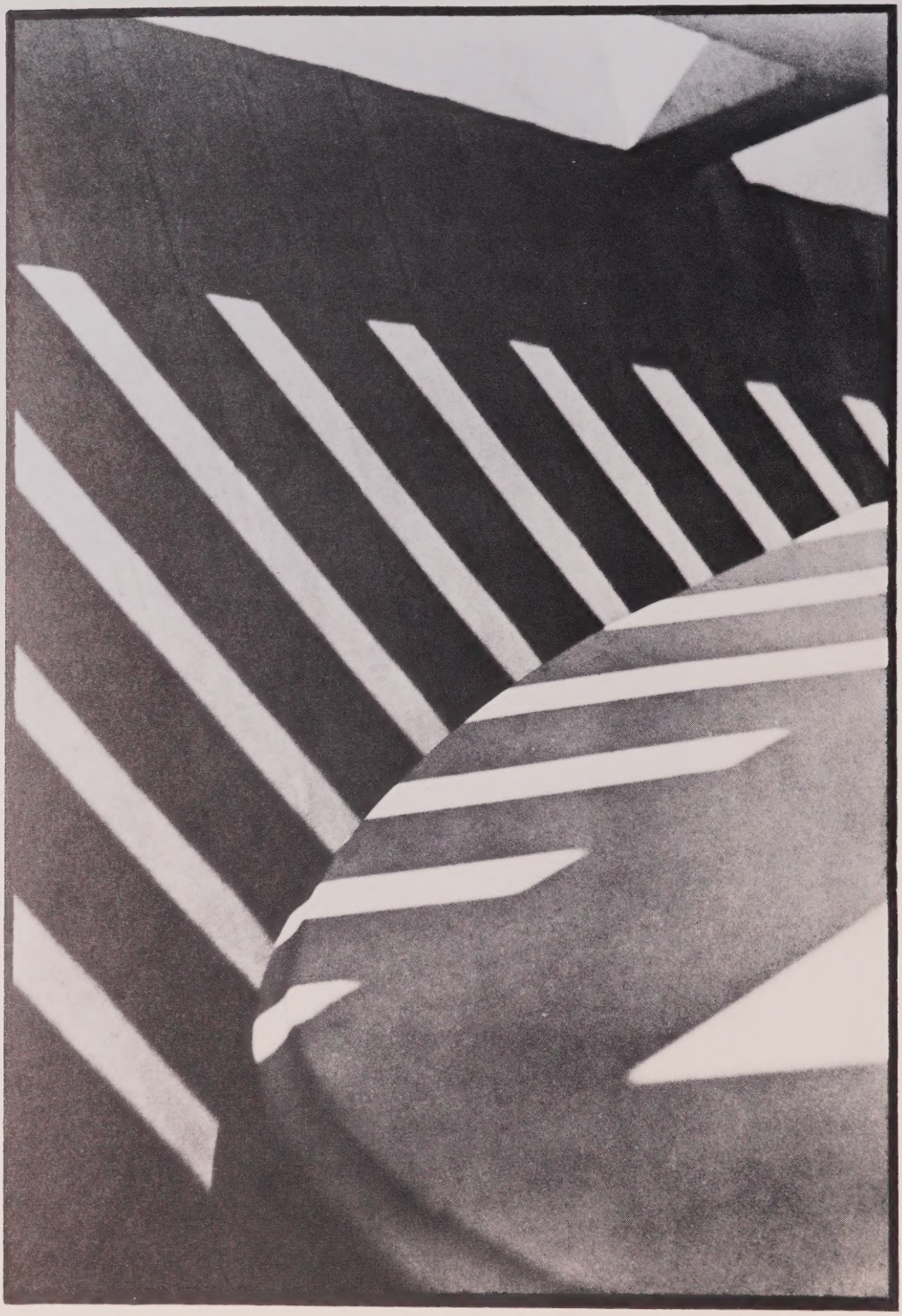
103 K. Taconis
Hutterites, Ewel Me County, Alberta, c. 1965

108 G. Winogrand
New York World's Fair, 1964

148 A. Stieglitz
The "Flat-iron." (pub. 1903)

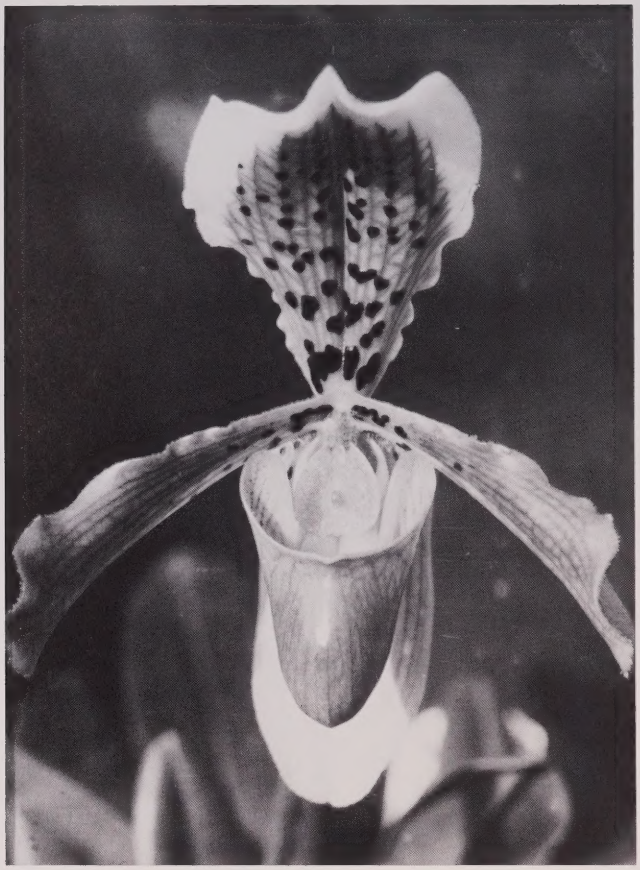
122 P.H. Emerson
Gathering Water Lilies, c. 1885

150 P. Strand
Abstraction, Porch Shadows, Connecticut, 1915

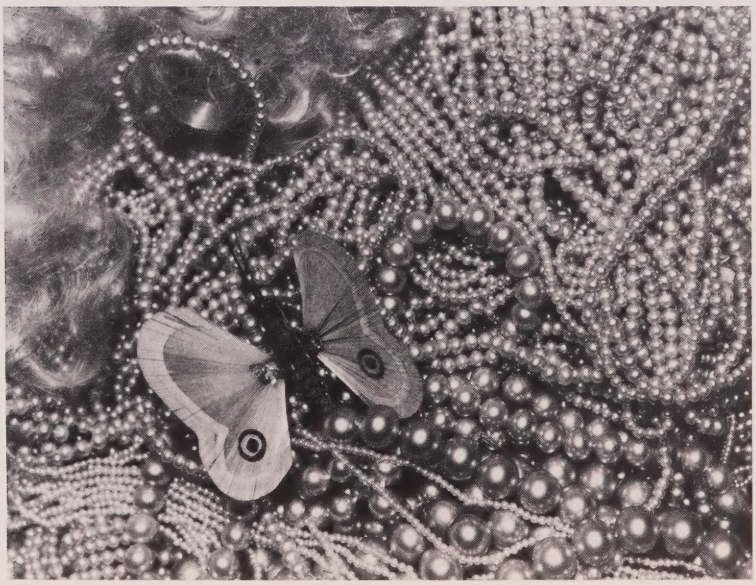


140 P. Outerbridge
Seated Nude, c. 1922

141 A. Renger-Patzsch
Euphorbia Nells Fanis, 1922



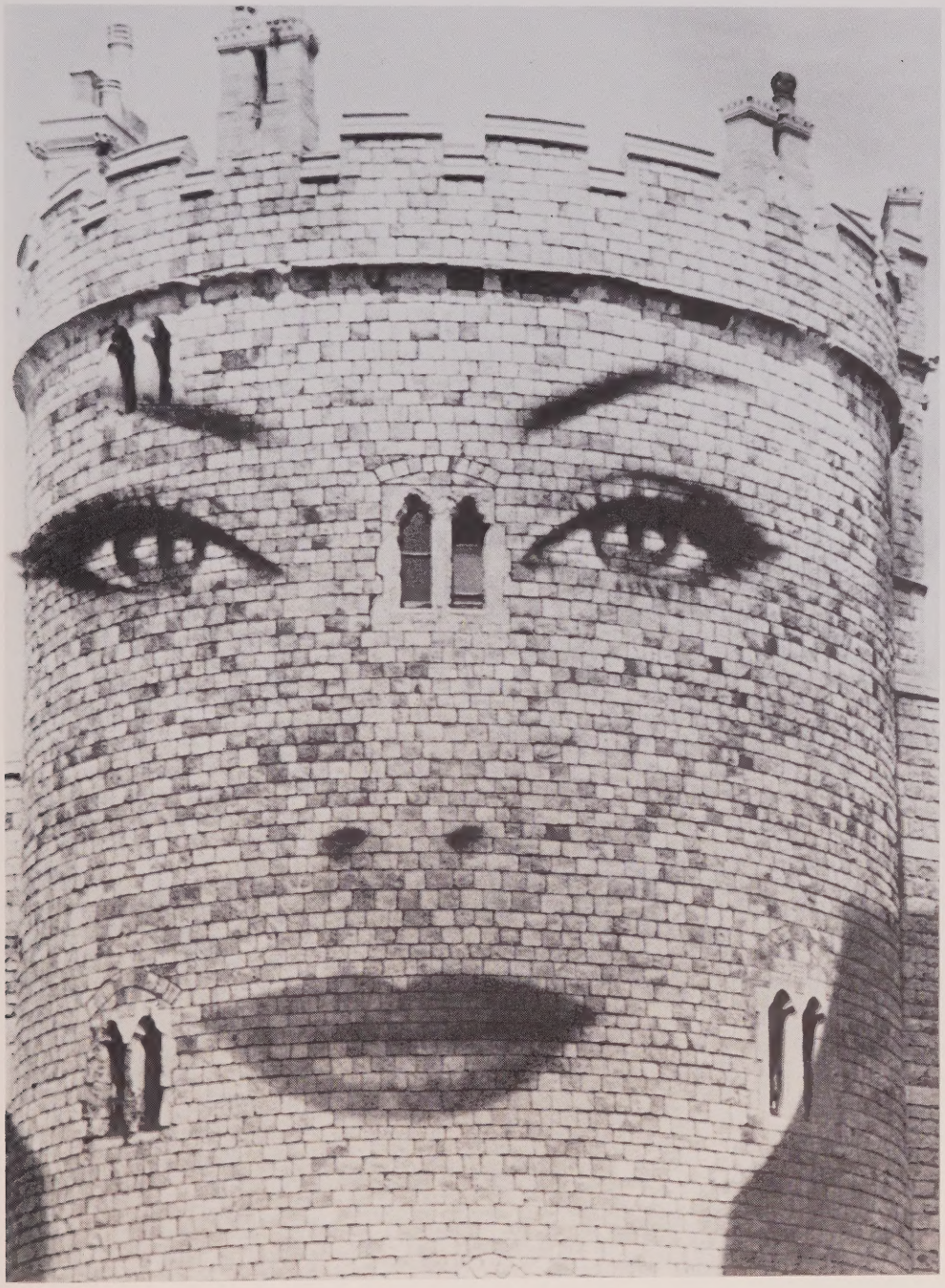
114 H. Bayer
Pearls, c. 1930



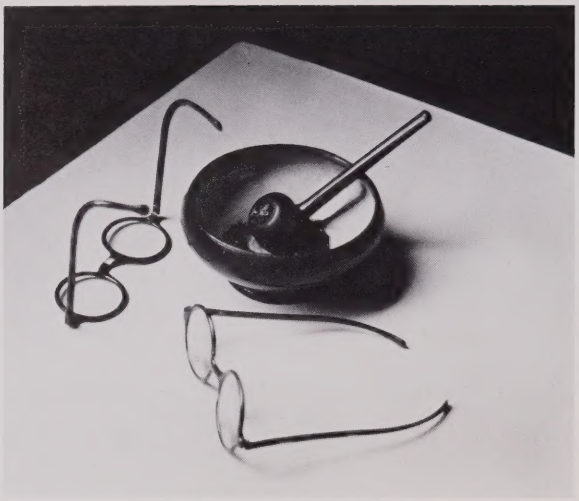
123 H. Erfurth
Mary Wigman "Götzendienst,"
1919/1920

133 G.P. Lynes
Aileen McMahon (when hired by Orson Welles for title role in the Duchess of Malfi), 1937

145 A. Stankowski
Simultanvergrösserung, 1953

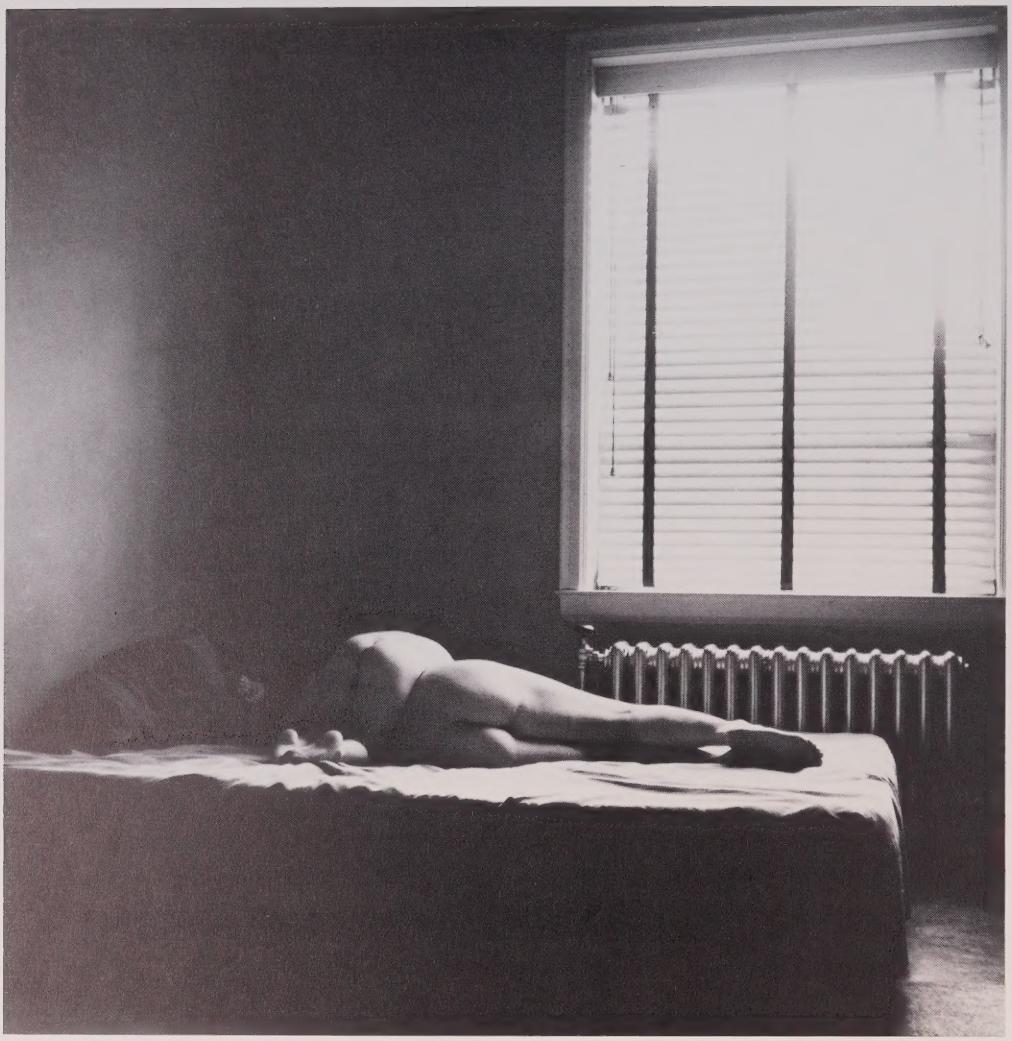


92 A. Kertész
Mondrian's Pipe and Glasses,
1926

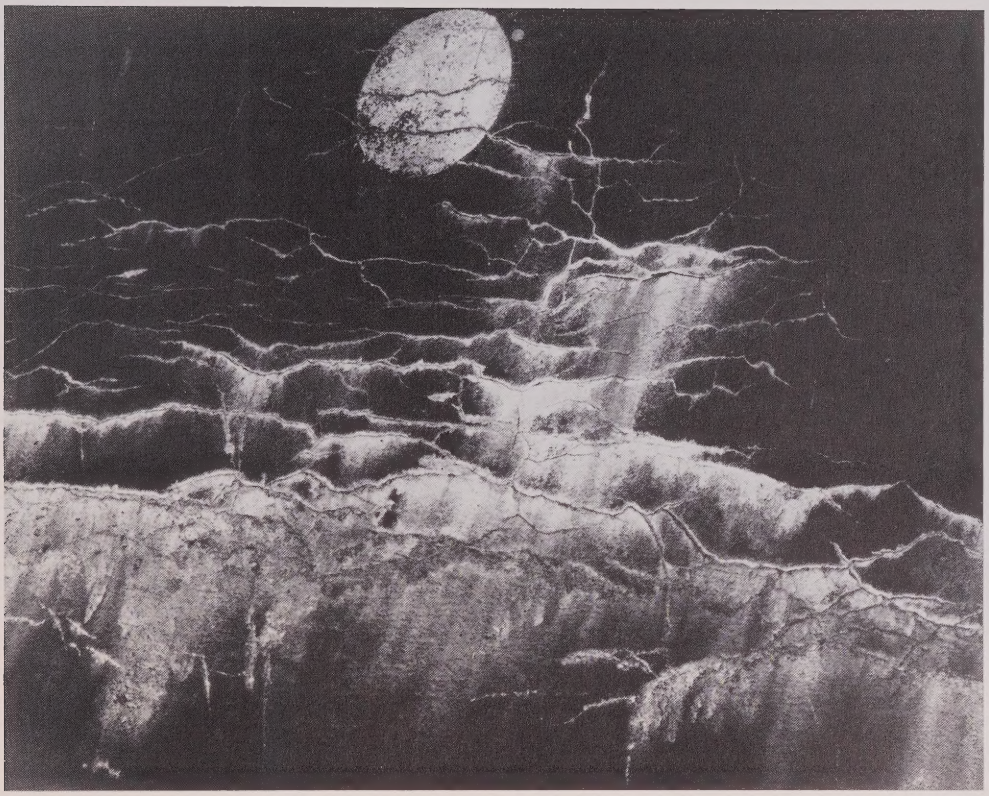


116 R. Bourdeau
Cumbria, England. 1975

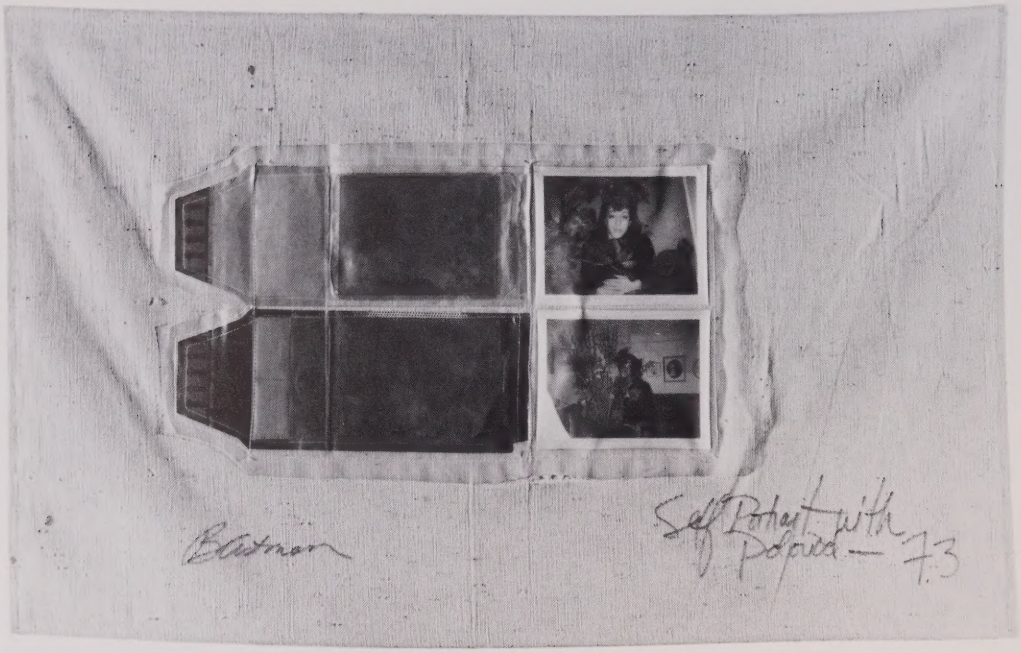
119 H. Callahan
Eleanor and Barbara, Chicago, 1954



155 M. White
Moon and Wall Encrustation,
Pultneyville, N.Y., 1964



112 B. Astman
Self-Portrait with Polaroid, 1973



127 D. Grady
Untitled, 1978/79

here was the Bluebonnet Bowl in
ed a televised warmup for the Big
ear's Day — the Rose in Pasadena,
the Orange in Miami and the Sugar

the car carrying Mrs. Lewis and driv-
en by H. B. Moses, 55, of Alamogordo,
skidded on the icy highway and ca-
reened sideways into the path of a car
driven by Norberto Torres, 31, of
Houston.

The National Weather Service is-
sued a travelers advisory for the Cen-
tral Mountain ranges, the Central
Highlands and the Eastern Plains.

An additional upper level disturb-

peratures ranging from 15 below i
the high mountain valleys of the nort
to the 20s in the southwest Sunda
night with the highs New Year's da
ranging from the teens and 20s nort
to the 40s southwest.

AP Laserphoto

Convoy of Soldiers Patrols Crowded Street in Riot Struck To Iran in Effort To Control Iran's Capital's Tense Situation

156 Lasergruppen Holovision.
Angel, 1980

A holographic film image is *not* a photograph. It is a record of the reflected light waves from an object. When viewed the image of the object recorded is formed in the eye of the viewer, not on the holographic plate itself. Four dimensions are transmitted: width, height, depth, and time. In conventional photography the depth and time factors are only implied. The holographic image is a reconstruction rather than a representation of an object.

As a creative vehicle holography has possibly an adventurous future role. The magical properties of the metaphysical world have for centuries appealed to artistic experimentation. The concept of capturing reality has captivated visual thinking of Western European art since the first written accounts of the camera obscura by Giovanni Battista Della Porta (1589).

1 September 3, 1839 at Palace Quai d'Orsay. For an account see Beaumont Newhall, *Latent Image: The Discovery of Photography* (Albuquerque: University of New Mexico Press, revised 1983), pp. 95-98.

2 Samuel F.B. Morse (1791-1872) was a scientist, portrait painter, and inventor. Introduced to Daguerre in Paris, spring of 1839; lectured on the daguerreotype at National Academy of Design, 1840.

3 M.A. Root, "The Camera and the Pencil," (New York, 1864), quoted in Floyd & Marion Rinhart, *American Daguerrian Art* (New York: Clarkson M. Potter, Inc. Pub., 1967), p. 3.

4 The first recorded experiment to produce pictures by action of light upon salts of silver was made by Thomas Wedgworth (1771-1805), a physicist. An account appears in: Beaumont Newhall, ed., *Photography: Essays and Images* (New York: The Museum of Modern Art, 1980), pp. 15-16.

5 W.H. Fox Talbot, "The Pencil of Nature," (London, 1844), quoted in Van Deren Coke, ed., *Photographic History: Essays in Honor of Beaumont Newhall* (Albuquerque: University of New Mexico Press, 1975), p. 24.

6 Hugh Miller, "The Witness," (July 12, 1843), quoted in Sara Stevenson, *David Octavius Hill and Robert Adamson* (Edinburgh: National Galleries of Scotland, 1981), p. 21.

7 A.S. Southworth, "The Early History of Photography in the United States," in *Photography: Essays and Images*, pp. 41-42.

8 In Britain the Manchester Art Treasures Exhibition of 1857 considered photography of minor interest even though Oscar Rejlander's tableau, *Two Ways of Life*, was strongly attacked. Rejlander's defence appears in the *Journal of the Photographic Society*, April 21, 1858, pp. 191-97, in which he explains his principal reason was to demonstrate the "plasticity of photography," not the exploration of the thematic as expressed in paintings. In France, Baudelaire led his famous attack on photography in his review of 1859 Salon, expressing fear that photography's mechanically produced replicas of the visual world would destroy artistic truths.

9 F. Frith, "The Art of Photography," in *Photography: Essays and Images*, p. 119.

10 O.W. Holmes, "The Stereoscope and the Stereograph," in *Classic Essays on Photography*, ed. Alan Trachtenberg (New Haven, Conn.: Leete's Island Books, 1980), p. 80.

11 T.F. Barrow, S. Armitage, and Wm. E. Tydeman, eds., *Reading into Photography, Selected Essays, 1959-1980* (Albuquerque: University of New Mexico Press, 1982), p. 54.

12 The U.S. Government surveys of the Fortieth Parallel, 1867-1869, and the One Hundreth Meridian in 1871, 1873-1874. There are no examples of O'Sullivan's work in the exhibition.

13 Rick Dingus statement, typescript, August 1983.

14 André Bazin, "The Ontology of the Photographic Image," in *Classic Essays on Photography*, pp. 241-42.

15 André Adolphe Eugène Disderi (1819-1889) patented the *carte-de-visite* in 1854, which became the most popular photographic format. In 1861 he was reputed to be the richest photographer in the world. The general demise of nineteenth-century photographic aesthetic is placed on Disderi's promotion of the *carte*.

16 Irving Penn, "Irving Penn," in *Photography within Humanities*, eds. E.P. Janis and W. MacNeil (New Hampshire, Danbury: Addison House Publishers, 1977), p. 126.

17 In a composite photograph the figures are photographed separately in the studio, cut out and pasted in a background painted to give the illusion of an environment. This image was then re-photographed for a new negative.

18 See Territorial Law Reports, volume 6, Rex V. King ("The King Murder Trial"), 1905, pp. 139-41.

19 Walter Benjamin, "A Short History of Photography," in *Classic Essays on Photography*, pp. 119-216.

20 June 1926 and December 1926.

21 Berenice Abbott, "The World of Atget," in *Photography in Print: Writings from 1816 to Present*, ed. Vicki Goldberg (New York: Simon and Schuster, 1981) p. 255.

22 John Berger, "Understanding a Photography," in *Classic Essays on Photography*, p. 293.

23 Riis documented New York slum conditions during the 1890s, which was published as *How the Other Half Lives*. His work is not in the exhibition.

24 Lewis Hine, "Social Photography," in *Classic Essays on Photography*, p. 111.

25 Lumenism was one of the most indigenous nineteenth-century styles of painting in America. See Barbara Novak, *American Painting of the 19th Century* (New York: Praeger Pub. Inc., 1969).

26 Tod Papageorge, *Walker Evans and Robert Frank: An Essay in Influence* (New Haven, Conn.: Yale University Gallery, 1981), p. 6.

27 Edward Steichen, intro., *The Family of Man* (New York: The Museum of Modern Art and Maco Magazine Corporation, 1955), p. 4. Held at The Museum of Modern Art the exhibition consisted of 503 photographs from 68 countries, with 283 contributing photographers (amateurs, professionals, famed, and unknown). It circulated to 40 countries and was seen by millions.

28 Tod Papageorge, intro., *Garry Winogrand: Public Relations* (New York: The Museum of Modern Art, 1977), p. 13.

29 Ibid., p. 15.

30 J.M. Cameron, "The Annals of My Glass House," in *Photography: Essays and Images*, p. 135.

31 Nancy Newhall, *P.H. Emerson: The Fight for Photography as Fine Art* (Millerton, New York: Aperture, 1975), p. 35.

32 A. Stieglitz, "The Photo-Secession," in *Photography: Essays and Images*, p. 167.

33 For an excellent discussion of the issue see: James Borcoman, "Purism versus Pictorialism: The 135 Years War," *artscanada* 31 (December 1974), p. 69-82.

34 P. Strand, "Photography *and* Photography and the New God," in *Classic Essays on Photography*, p. 142.

35 M. White and W. Chappell, "Some Notes for Experiencing Photographs," *Aperture* vol. 5, no. 4, (1957), pp. 156-71.

36 Sally Stein and Terence R. Pitts, *Harry Callahan: Photographs in Colour/The Years 1946-1978* (Tucson: Center for Creative Photography, University of Arizona, 1980), p. 31.

Titles in parentheses have been assigned to aid identification for exhibition purposes. Height precedes width. Unless otherwise noted all dimensions are for image only.

INSTANTANEOUS IMAGES

1 M. Harrison, (American, 19th C.)
Marysville, November 21, 1852
Daguerreotype (full plate).
21.6 x 16.5 cm
Collection Dave Heath

2 David Octavius Hill, and Robert Adamson (Scottish, Hill 1802-1870; Adamson 1821-1848)
Sisters 1845
(from *Newhaven Series*)
Salted paper (calotype negative).
19.1 x 13.7 cm
Collection Dr. J.E. Josephson

3 William Henry Fox Talbot
(British, 1800-1877)
At Magdalen College, Oxford c. 1845
Talbotype. 15.9 x 20.3 cm
Collection Mr. & Mrs. Brian M. Scully

4 Unknown (American, 19th C.)
(*Man in Horse-drawn Carriage*)
c. 1855
Ambrotype. 8.6 x 11.7 cm
Collection Mr. & Mrs. Howard Tanenbaum

5 Unknown (Canadian, 19th C.)
James McCullough, Port Hope c. 1885
Tintype. 22.9 x 17.1 cm
Collection Michael Mitchell

EXPLORATION AND TOPOGRAPHY

6 Lewis Baltz (American, 1945–)
#39 from the New Industrial Park near Irvine, California 1974
Gelatin silver. 15.2 x 22.9 cm
Collection Mr. & Mrs. Morton H. Rapp

7 Lewis Baltz (American, 1945–)
#51 from the New Industrial Park near Irvine, California 1974
Gelatin silver. 15.2 x 23.5 cm
Collection Mr. & Mrs. Morton H. Rapp

8 Blakemore Studio (Canadian, 20th C.)
Camp Borden Panorama 1916
Gelatin silver. 111.2 x 12.7 cm
Collection Michael Mitchell

9 Samuel Bourne (British, 1834-1912)
The Chinchoma Plant at Takbah c. 1863-1870
Albumen. 24.1 x 30.5 cm
Private Collection

10 Canadian Pacific Railway Co.
Chateau Frontenac Hotel, Lobby, Quebec c. 1940
Salon Vercheres, Chateau Frontenac Hotel, Quebec c. 1940
Two gelatin silver prints.
each 18.4 x 24.5 cm
Collection Robert G. Wilson

11 Climo's Stereographs of New Brunswick (J. S. Climo) (Canadian, 19th C.)
Prince William Street, St. John, N.B. c. 1875
Albumen (stereograph). 8.9 x 17.8 cm
Collection Robert G. Wilson

12 Lynne Cohen, (Canadian, b. US 1944)
Classroom Transport School, Cornwall 1982
Gelatin silver. 45.7 x 35.6 cm
Collection Yarlow/Salzman

13 Edward Sheriff Curtis,
(American, 1868-1952)
Makah Basketry 1915
(from *The North American Indian "Curtis," vol. 11, Nootha-Haida*, pub. 1916)
Photogravure (tinted). 13.8 x 19.0 cm
Collection Michael Torosian

14 Rick Dingus, (American, 1951–)
San Ysidro Badlands, NM (Where the Dinosaurs Roamed) 1979
Gelatin silver with graphite.
50.8 x 40.6 cm (sheet)
Private Collection

15 Eaton's Commercial Studios
Store Window (Fishing Display) 1952
Store Window (Hat Display) 1954
Two gelatin silver prints. each
20.3 x 25.4 cm
Collection Michael Mitchell

16 Harold Edgerton (American, 1903–)
Bullet through the King of Hearts 1964 (printed later)
Gelatin silver. 23.5 x 32.5 cm
Collection Michael Mitchell

17 Francis Frith, (British, 1822-1898)
Absalom's Tomb, Jerusalem 1850s
Albumen. 21.3 x 15.9 cm
Private Collection

18 Francis Frith, (British, 1822-1898)
Jedburgh Abbey, Interior before 1867
(pl. 9 from *Gems of Photographic Art, Selected by Francis Frith*)
Albumen. 21.0 x 16.5 cm
Private Collection

19 Francis Frith, (British, 1822-1898)
The Rameseum of El-Kurnah, Thebes, Second View 1857
(from *Cairo, Sinai, Jerusalem and the Pyramids of Egypt*, pub. 1860)
Salted paper (?) 35.6 x 47.6 cm
Collection Dr. A. Rubinoff

20 J. C. H. Grabill, (American, 19th C.)
The Interior, "clean up" Day at the Deadwood Terra Gold Stamp Mill; One of the Homestake Mills, Terraville, Dakota 1888
Albumen. 16.5 x 22.5 cm
Collection Robert G. Wilson

21 R. W. Gray, (Canadian, active St. Mary's Ontario, 1900-1920)
Panoramic View of River Thames and North Ward, St. Marys 1909
Gelatin silver. 18.4 x 67.3 cm
Collection L. R. Pfaff

22 Ralph Greenhill, (Canadian, b. England 1924)
The Buttel House, Cobourg 1969
Gelatin silver. 16.5 x 21.6 cm
Courtesy Avrom Isaacs

23 Ralph Greenhill, (Canadian, b. England 1924)
Post Office, Bethany 1968
Gelatin silver. 21.6 x 14.0 cm
Courtesy Avrom Isaacs

24 Arnaud Maggs, (Canadian, 1926–)
Ledoyen Series: 48 Profile Views 1979
Gelatin silver. 40.6 x 50.8 cm
Collection Heather Cook

25 Arnaud Maggs, (Canadian, 1926–)
Ledoyen Series (detail) 1979
Gelatin silver. 40.5 x 40.5 cm
Collection Jesse Cook

26 Joel Meyerowitz, (American 1938–)
Busch Memorial Stadium, St. Louis 1978-79
Ektacolour (74, resin-coated).
40.6 x 50.8 cm
Collection Dr. & Mrs. Carl Rotenberg

27 Eadweard Muybridge, (American, b. England 1830-1904)
Animal Locomotion, plate 332; 1887
Collotype. 24.4 x 29.2 cm
Collection Steven Jack

28 William Notman, (Canadian, b. Scotland 1826-1891)
Cape Eternity, Height 1700 ft., From Trinity, River Saguenay c. 1880
Albumen. 7.6 x 9.9 cm
Collection Lynn & Stephen Smart

29 Wm. Notman & Son, Montreal
(Canadian, 19th C.)
Glacier Range from Summit c. 1887
Albumen. 18.4 x 24.1 cm
Collection Robert G. Wilson

30 Ontario Centre for Remote Sensing, Ministry of Natural Resources
Gogama, June 21, 1983
Ektacolour (74, resin-coated, from Kodak Aerochrome infrared film).
22.9 x 22.9 cm
Lent by Dusan Klimes

31 Ontario Centre for Remote Sensing, Ministry of Natural Resources
Tailing area of an iron-ore mine in Northern Ontario (Lake Tamagami) 1981
Ektacolour. 26.7 x 32.4 cm
Private Collection

32 Orest Semchishen, (Canadian, 1932–)
Ukrainian Catholic Church, Plain Lake 1975
Gelatin silver. 17.8 x 22.9 cm
Collection Lynn & Stephen Smart

33 Georgio Sommer & Figlio (active, Italy, 19th C.)
Donna Trovata in Pompei nel Morto Trovato in Pompei Untitled (Pompei Figure)
(from *Souvenir de Pompei, Napoli*, pub. c. 1875)
Three albumen prints, each approx. 16.6 x 24.0 cm
Collection L. R. Pfaff

34 John P. Soule, Boston (American, active 1860-1870s)
Niagara – Suspension Bridge from Tollgate 1862
Albumen (stereograph). 8.3 x 17.5 cm
Collection Robert G. Wilson

35 Linnaeus Tripe, (British, 1822-1902)
Madura: The Great Pagoda, Inner Facade of the Gateway of the East Gopuram 1858
Salted paper (calotype negative). 27.6 x 35.6 cm
Private Collection

36 Linnaeus Tripe, (British, 1822-1902)
Tanjore: The South Facade of Subrahmanya Swami's Temple 1858
Salted paper (calotype negative). 30.2 x 36.8 cm
Private Collection

37 Linnaeus Tripe, (British, 1822-1902)
Trichinopoly, Street View – Rock in the Distance 1858
Salted paper (calotype negative) 24.1 x 35.9 cm
Private Collection

38 Unknown (British (?), 19th C.)
Chinese Lady of Shanghai c. 1860s
Albumen. 23.8 x 19.0 cm
Collection Karen & Martin Lavut

39 Unknown (Canadian, 19th C.)
Galleons, Replicas in Toronto Harbour on Way to Columbian Exposition and World's Fair, Chicago 1893
Four albumen prints, each 11.4 x 16.5 cm
Collection Michael Mitchell

40 Unknown (Canadian, 20th C.)
Interior view of Power House: Showing Old 200 KW Machines in Operation, International Railway Co. (Niagara) c. 1900
Gelatin silver. 12.5 x 17.6 cm
Collection Michael Mitchell

41 Unknown (Canadian, 20th C.)
F. W. Hutton Storefront, Queen Street, St. Marys c. 1904
Gelatin silver (toned). 15.7 x 20.5 cm
Collection L. R. Pfaff

42 Unknown (French, 19th C.)
Concert Musard c. 1870
Albumen (stereograph). 8.3 x 17.1 cm
Collection Robert G. Wilson

43 Todd Watts, (American, 1949–)
Camericia Photemira 1984
Gelatin silver. 77.5 x 135.9 cm
Collection Yarlow/Salzman

44 George Whiteside, (Canadian, 1956–)
Harbour #2 (Decay Landscape Series), November 9, 1977
Gelatin silver. 19.4 x 23.8 cm
Collection Gary Michael Dault

45 J. W. Wilson Co., Toronto (Canadian, 20th C.)
F. W. Hutton Store Interior, Queen Street, St. Marys c. 1904
Gelatin silver (toned). 11.1 x 16.8 cm
Collection L. R. Pfaff

POPULAR AND PRIVATE PICTURES

46 Cecil Beaton, (British, 1904-1980)
Lady Oxford, back view 1927
Gelatin silver. 29.2 x 17.1 cm
Collection Marcia & Harve Sherman

47 Cecil Beaton, (British, 1904-1980)
My Sister Baba c. 1922
Gelatin silver. 26.0 x 24.1 cm
Collection Dr. A. Rubinoff

48 Ernest Brown, (Canadian, 20th C.)
From the Far North, Indian Witnesses in the King Murder Trial, March 1905
Gelatin silver. 26.0 x 41.3 cm
Collection Robert G. Wilson

49 E. J. Bellocq, (American, 1873-1949)
Untitled, Storyville Portrait c. 1911-13; printed by Lee Friedlander 1970s
Printing-out paper (gold-toned). 23.2 x 18.7 cm
Collection Mr. & Mrs. Howard Tanenbaum

50 Mike Disfarmer, (American, 1884-1959)
Picola and Iola Harper, Sisters c. 1940; printed 1976
Gelatin silver. 25.4 x 17.1 cm
Collection Karen & Martin Lavut

51 Charles Eisenmann, (American, b. Germany 1860 – active to 1904)
Landon Middlecoff (Giant) c. 1876
George Williams: Turtle Boy c. 1880
Fanny Mills: The Ohio Big Foot Girl 1880s
Eli Bowen: The Legless Acrobat c. 1880
Waino & Plutano: Wild Men of Borneo c. 1884
Princess Lucy Fisher: The Little Lady c. 1888
Che-Mah: Oriental Dwarf 1884
Zulus c. 1883
Chauncy Morlan: Fat Boy c. 1885
Jo Jo: The Russian Dog Face Boy c. 1888
Anna Leake Thomson: Armless Lady 1884
Millie Christine: The Two Headed Girl
Twelve albumen cabinet cards, each 9.8 x 14.2 cm
Collection Michael Mitchell

52 J. L. Fayne, (American, 20th C.)
Untitled (Wedding Party) c. 1946
Gelatin silver. 19.1 x 24.1 cm
Collection Steven Jack

53 Timothy Greenfield-Sanders, (American, 1952–)
Portrait of Orson Welles 1979
Gelatin silver. 48.9 x 34.9 cm
Collection Steven Jack

54 Philippe Halsman, (American, b. Latvia 1906-1970)
Martha Graham 1946
Gelatin silver. 35.0 x 28.3 cm
Collection Robert G. Wilson

55 William Klein, (American, 1926–)
Marines, Pont Alexandre III 1959; printed 1980
Gelatin silver. 42.6 x 33.7 cm
Collection Eric Steiner

56 Jacques Henri Lartigue, (French, 1894–)
Bibi in Marseilles 1928; printed later
Gelatin silver. 27.6 x 46.4 cm
Collection Gary Michael Dault

57 The London Stereoscopic Co. (British, active 1854-1890)
Seaside Comicalities c. 1858
Albumen (tinted stereograph). 8.3 x 17.1 cm
Collection Robert G. Wilson

58 MacDonald (Lindsay Studio) (Canadian, 20th C.)
(Group Portrait of Three Oriental Men) c. 1910
Gelatin silver (toned). 19.4 x 24.8 cm
Collection Karen & Martin Lavut

59 James Notman, (Canadian, 1849-1932)
Card Players with Dog 1882
Albumen. 21.6 x 30.2 cm
Collection Robert G. Wilson

60 Josef Pécsi, (Hungarian, 20th C.)
Nude with Cat c. 1931
Gelatin silver. 21.7 x 16.5 cm
Collection Steven Jack

61 Irving Penn, (American, 1917–)
Three Dahomey Girls 1967; printed 1972
Platinum palladium. 49.8 x 49.5 cm
Collection Jane Harvey/Donald O'Born

62 Irving Penn, (American, 1917–)
Vogue Cover, New York 1950; printed later
Platinum palladium. 56.5 x 47.0 cm (sheet)
Collection Marcia & Harve Sherman

63 Harry Pollard: Studio (Canadian, 1880-1968)
Deerfoot 1910
Platinum. 23.8 x 19.1 cm
Collection Robert G. Wilson

64 August Sander, (German, 1876-1964)
Society Woman, Wife of Painter Peter Abelen, Cologne 1926; printed later
Gelatin silver. 27.0 x 17.0 cm
Collection Valerie C. Burton

65 Unknown (British, 19th C.)
The Shadow Dance (from Shakespeare's "Midsummer Night's Dream," Princess Theatre)
c. 1860
Albumen (tinted stereograph).
8.3 x 17.1 cm
Collection Robert G. Wilson

66 Unknown (Canadian, 19th C.)
Page from Family Album c. 1890
Four albumen prints,
each 9.5 x 11.4 cm
Collection Michael Mitchell

67 Unknown (Canadian, 20th C.)
(Family Group at no. 61) c. 1900
Gelatin silver. 17.8 x 22.9 cm
Collection Karen & Martin Lavut

68 Unknown (Canadian, 20th C.)
Lunch on the Simplon, 1904 Trip
Gelatin silver. 5.4 x 17.1 cm
Collection Gary Michael Dault

69 Unknown (Canadian, 20th C.)
("Britannia and Uncle Sam," Children in Performance) c. 1910-20
Gelatin silver with white ink.
18.1 x 22.9 cm
Collection Karen & Martin Lavut

70 Unknown (French, 19th C.)
Untitled (Nude) 1870s
Albumen. 9.5 x 14.3 cm
Collection Michael Mitchell

71 Laszlo Willinger, (American, active 1930-40s)
Joan Crawford 1939; printed later
Gelatin silver. 45.7 x 33.0 cm
Collection Dr. & Mrs. I. H. Horn

DOCUMENTATION AND SOCIAL DIMENSION

72 Berenice Abbott, (American, 1898–)
Eugéne Atget c. 1927; printed later
Gelatin silver. 35.6 x 27.9 cm
Collection Michael Mitchell

73 Berenice Abbott, (American, 1898–)
Ferry, Central Railroad of N.J., West Street, Foot of Liberty Street, Manhattan 1936
Gelatin silver. 25.4 x 20.3 cm
Collection Robert G. Wilson

74 Thomas Annan, (Scottish, 1829-1887)
Close No. 11 Bridgegate, Glasgow 1868
(from *Old Closes, Streets & C.*, pub. 1897)
Photogravure. 22.9 x 18.1 cm
Collection Mr. & Mrs. Howard Tanenbaum

75 Eugéne Atget, (French, 1857-1927)
Chiffonieres, Cité Valmy c. 1910
Silver chloride printing-out-paper
16.5 x 21.0 cm
Collection Dr. A. Rubinoff

76 Eugéne Atget, (French, 1857-1927)
Coin Danoy, 12 Place de la Bastille, Paris c. 1910
Silver chloride printing-out-paper (gold-toned). 17.8 x 22.6 cm
Collection Mr. & Mrs. Morton H. Rapp

77 Margaret Bourke-White, (American, 1904-1971)
Talmud Class, Czechoslovakia 1938; printed later
Gelatin silver. 49.5 x 33.0 cm
Collection Marcia & Harve Sherman

78 Bill Brandt, (British, 1904-1983)
Caitlan and Dylan Thomas 1944; printed later
Gelatin silver. 34.3 x 29.2 cm
Collection Robert G. Wilson

79 Bill Brandt, (British, 1904-1983)
A Snicket in Halifax c. 1930s; printed later
Gelatin silver. 33.3 x 28.6 cm
Collection Dr. & Mrs. I. H. Horn

80 Brassaï (Gyula Halász) (French, b. Transylvania 1899-1984)
Fille de Joie, front view, Quartier Italie c. 1933
Gelatin silver. 37.5 x 26.4 cm
Collection Mr. & Mrs. Howard Tanenbaum

81 Brassaï (Gyula Halász) (French, b. Transylvania 1899-1984)
Fille de Joie, rear view, Quartier Italie 1932
Gelatin silver. 30.5 x 21.0 cm
Collection Marcia & Harve Sherman

82 Henri Cartier-Bresson, (French, 1908–)
Paris, Shopping on a Sunday Morning, rue Mouffetard 1950-55
Gelatin silver. 28.3 x 24.1 cm
Collection Tess Taconis

83 Walker Evans, (American, 1903-1975)
Main Street, Macon Georgia 1936
Gelatin silver. 19.4 x 18.7 cm
Collection Dr. A. Rubinoff

84 Roger Fenton, (British, 1819-1868)
Officers and Men of the 8th Hussars 1855
(from *Fenton's Crimean War*)
Salted paper. 14.6 x 14.6 cm
Collection Dr. A Rubinoff

85 Robert Frank, (American, b. Switzerland 1924–)
Detroit 1955
Gelatin silver. 31.8 x 21.0 cm
Collection Dr. A. Rubinoff

86 Lee Friedlander, (American, 1934–)
Memphis, Tennessee 1973
Gelatin silver. 18.0 x 27.2 cm
Private Collection

87 Rafael Goldchain, (Canadian, b. Chile 1953–)
Puerto Escondido, Oaxaca, Mexico 1982
Ektacolour. 50.8 x 50.8 cm
Collection Valerie C. Burton

88 R. W. Gray, (Canadian, active St. Mary's, Ontario 1900-1920)
Replacing the Girders on Grand Trunk Railway Viaduct, St. Marys c. 1912
Gelatin silver. 20.2 x 23.7 cm
Collection L.R. Pfaff

89 Eugene Harris, (American, 1913-1978)
The Piper c. 1955
Gelatin silver. 8.9 x 14.0 cm
Collection Jane Corkin

90 Lewis Wickes Hine, (American, 1874-1940)
Tenements family picking out nutmeats, unsanitary conditions, often nuts are cracked with their teeth, East Side, N.Y. 1910
Gelatin silver. 11.7 x 17.2 cm
Private Collection

91 André Kertész, (American, b. Austria-Hungary 1894)
Chairs of Paris, 1926
Gelatin silver. 7.6 x 9.2 cm
Collection Mr. & Mrs. David Mirvish

92 André Kertész, (American, b. Austria-Hungary 1894)
Mondrian's Pipe and Glasses 1926
Gelatin silver. 7.6 x 8.9 cm
Collection Mr. & Mrs. David Mirvish

93 Michel Lambeth, (Canadian, 1923-1977)
Sheila Darcel and Robert Markle at Victory Burlesque 1962
Gelatin silver. 34.0 x 25.4 cm
Courtesy Avrom Isaacs

94 Michel Lambeth, (Canadian, 1923-1977)
Stefano Caporusso, Italian Immigrant 1950s
Gelatin silver. 33.7 x 25.4 cm
Courtesy Avrom Isaacs

95 Nathan Lazarnick, (American, 20th C.)
Rotary Delegates with Mack Shock Insulated Bus, 1925 in Ohio
Silver chloride. 20.3 x 25.4 cm
Collection Robert G. Wilson

96 Danny Lyon, (American, 1942–)
Guns are passed to the picket tower; the line returns to work 1967-68; printed later
Gelatin silver. 20.6 x 30.5 cm
Collection Steven Jack

97 Danny Lyon, (American, 1942–)
Shakedown, Ramsey Unit 1968; printed later
Gelatin silver. 20.6 x 30.5 cm
Collection Steven Jack

98 Enrique MacKay Monteverde, (Spanish, 1876-1974)
Dressing Up for the Carnival, Cazorla 1922; printed 1983
Gelatin silver. 15.2 x 10.5 cm
Collection Charles Butler

99 Enrique MacKay Monteverde, (Spanish, 1876-1974)
Vulture with Wingspan Measurement 1918; printed 1983
Gelatin silver. 10.2 x 15.2 cm
Collection Charles Butler

100 John Reeves, (Canadian, 1938–)
Eskimo Point, NWT 1968
Gelatin silver (selenium toned). 20.3 x 29.8 cm
Collection Joyce Davenall Turner

101 Arthur Rothstein, (American, 1915–)
Dust Storm, Cimarron County, Oklahoma 1936; printed later
Gelatin silver. 25.5 x 25.4 cm
Collection William S. Hendrie

102 W. Eugene Smith, (American, 1918-1978)
The Walk to Paradise Garden 1946
Gelatin silver
29.8 x 26 cm
Collection William S. Hendrie

103 Kryn Taconis, (Canadian, 1918-1979)
Hutterites, Ewel Me County, Alberta c. 1965
Gelatin silver. 34.0 x 50.5 cm
Collection Tess Taconis

104 Sam Tata, (Canadian, b. Shanghai 1911–)
Photographer Bill Brandt, London, 1978
Gelatin silver. 24.4 x 16.2 cm
Collection Robert G. Wilson

105 John Thomson, (Scottish, 1837-1921)
The Temperance Sweep 1877
(from *Street Life in London*)
Woodburytype. 9.2 x 6.0 cm
Collection Gary Michael Dault

106 J. L. Webster, (Canadian, 1858-1939)
(Interior of Photographer's Home, Athol Brae, St. Marys) 1913
Gelatin silver, recto & verso. each approx. 15.3 x 20.3 cm
Collection L. R. Pfaff

107 Weegee (Arthur H. Fellig) (American, b. Austria-Hungary 1899-1968)
Bagels, Second Avenue 1940
Gelatin silver. 34.3 x 26.7 cm
Collection Mr. & Mrs. Morton H. Rapp

108 Garry Winogrand, (American, 1928-1984)
New York World's Fair 1964
Gelatin silver. 21.6 x 31.8 cm
Collection Dr. A. Rubinoff

109 Garry Winogrand, (American, 1928-1984)
Untitled (the Animals) 1962; printed 1971
Gelatin silver. 21.0 x 31.8 cm
Collection Mr. & Mrs. Morton H. Rapp

FORM AND BEYOND

110 Ansel Adams, (American, 1902-1984)
Edward Weston, Carmel Highlands, California 1945; printed 1974
Gelatin silver (selenium-toned). 39.4 x 48.3 cm
Private Collection

111 Ansel Adams, (American, 1902-1984)
Fresh Snow, Yosemite Valley, California c. 1947; printed 1974
Gelatin silver (selenium-toned). 39.4 x 48.3 cm
Private Collection

112 Barbara Astman, (Canadian, b. USA 1950–)
Self-Portrait with Polaroid 1973
Polaroid exposed film, plastic, canvas. 38.0 x 61.0 cm
Collection Ian Wallace

113 Richard Avedon, (American, 1923–)
Igor Stravinsky, Composer, NYC 1969
Gelatin silver. 25.4 x 20.3 cm
Collection Dr. & Mrs. I. H. Horn

114 Herbert Bayer, (American, b. Austria 1900–)
Pearls c. 1930
Gelatin silver. 21.6 x 27.0 cm
Collection Mr. & Mrs. Jack Creed

115 Phil Bergerson, (Canadian, 1947–)
Untitled 1982
Ektacolour. 32.4 x 44.5 cm
Private Collection

116 Robert Bourdeau, (Canadian, 1931–)
Cumbria, England 1975
Gelatin silver (selenium-toned). 27.9 x 35.6 cm
Collection William S. Hendrie

117 Wynn Bullock, (American, 1902-1975)
Woman and Dog in Forest 1953
Gelatin silver. 18.7 x 24.1 cm
Collection Robert G. Wilson

118 Harry Callahan, (American, 1912–)
Cape Cod 1979
Dye transfer. 26.0 x 39.7 cm
Collection Dr. & Mrs. Carl Rotenberg

119 Harry Callahan, (American, 1912–)
Eleanor and Barbara, Chicago 1954; printed later
Gelatin silver. 14.3 x 14.3 cm
Collection Michael Torosian

120 Julia Margaret Cameron, (British, 1815-1879)
Annie, My First Success 1864
Albumen. 19.4 x 14.3 cm
Private Collection

121 Imogen Cunningham, (American, 1883-1976)
False Hellebore 1926
Gelatin silver. 27.9 x 27.0 cm
Collection Dr. & Mrs. I. H. Horn

122 Peter Henry Emerson, (British, b. Cuba 1856-1936)
Gathering Water Lilies 1885
(from *Life and Landscape on the Norfolk Broads*, pub. 1886)
Platinum. 19.7 x 29.2 cm
Collection Dr. A. Rubinoff

123 Hugo Erfurth, (German, 1874-1948)
Mary Wigman "Götzendienst" 1919/1920
Gelatin silver (postcard). 11.4 x 7.9 cm
Collection Gary Michael Dault

124 Frederick H. Evans, (British, 1853-1943)
A Primitive City (wood engraving by Edward Calvert) c. 1912
Platinum. 12.1 x 17.5 cm
Private Collection

125 Franco Fontana, (Italian, 1933–)
Praga 1967
Ektacolour. 34.3 x 21.6 cm
Collection Jane Harvey/Donald O'Born

126 Charles Gagnon, (Canadian, 1934–)
Untitled 1978
SX-70 Polaroid. 7.9 x 7.8 cm
Collection Lynn & Stephen Smart

127 Dennis Grady, (American, 1952–)
Untitled (from the series *Common Knowledge*) 1978/79
Gelatin silver. 40.6 x 50.8 cm
Private Collection

128 Eikoh Hosoe, (Japanese, 1933–)
Embrace, #1 1971
Gelatin silver. 27.9 x 20.3 cm
Collection Dr. Hugh Scully

129 Kenro Izu, (Japanese, 1949–)
The Wall #1, Sakkara Egypt 1983
Gelatin silver. 34.8 x 49.2 cm
Collection Steven Jack

130 Stefan Jasienski, (Polish, 1899–)
Feuerwerk bei Regenwessers 1934
Bromoil. 37.2 x 27.0 cm
Collection Dr. A. Rubinoff

131 Dr. Rudolf Koppitz, (Austrian, 1936–)
Bewegungsstudie 1926
Bromoil transfer. 29.2 x 22.9 cm
Collection Dr. A. Rubinoff

132 Stephen Livick, (Canadian, 1945–)
Amerika 1976
Platinum. 29.8 x 42.5 cm
Private Collection

133 George Platt Lynes, (American, 1907-1955)
Aileen McMahon (when hired by Orson Welles for title role in the Duchess of Malfi) 1937
Gelatin silver. 24.4 x 19.4 cm
Private Collection

134 Carol Marino, (Canadian, 1943–)
Sculpture Sky Dance 1980
Gelatin silver. 27.9 x 36.8 cm
Collection Mr. & Mrs. L. K. Porter

135 John Max, (Canadian, 1936–)
Portrait - Eames Gagnon 1973
Gelatin silver. 49.5 x 34.3 cm
Collection Karen & Martin Lavut

136 Duane Michaels, (American, 1932–)
Joseph Cornell 1970
Gelatin silver. 12.0 x 17.8 cm
Collection Gary Michael Dault

137 Tina Modotti, (Mexican, b. Italy 1896-1942)
Marionette and Bird 1926
Platinum. 22.9 x 17.8 cm
Collection Dr. A. Rubinoff

138 Arnold Newman, (American, 1918–)
Edward Hopper: Turo 1960; printed later
Gelatin silver. 33.0 x 26.4 cm
Collection Mr. & Mrs. L. K. Porter

139 Arnold Newman, (American, 1918–)
Stieglitz 1942; printed later
Gelatin silver. 19.1 x 23.5 cm
Collection Marcia & Harve Sherman

140 Paul Outerbridge, (American, 1896-1958)
Seated Nude c. 1922
Platinum. 11.4 x 8.9 cm
Collection Dr. A. Rubinoff

141 Albert Renger-Patzsch, (German, 1897-1966)
Euphorbia Nells Fanis 1922
Gelatin silver. 20.3 x 16.0 cm
Collection Mr. & Mrs. L. K. Porter

142 Volker Seding, (Canadian, b. Germany 1943–)
Ariane's Dream, The Death of Eve 1979
Gelatin silver, sepia toned, oil painted
49.5 x 33.0 cm
Collection Marcia & Harve Sherman

143 Vincent Sharp, (Canadian, 1937–)
Toronto 1975
Gelatin silver. 18.4 x 27.6 cm
Collection Mr. & Mrs. M. A. Winnik

144 Michael Snow, (Canadian, 1929–)
Eco 1983
Wood, styrofoam, paint, photograph
29.2 x 49.0 x 31.6 cm
Private Collection

145 Anton Stankowski, (German, 1906–)
Simultanvergrösserung 1953
Gelatin silver. 27.9 x 21.6 cm
Collection Jane Harvey/Donald O'Born

146 Edward Steichen, (American, b. Luxembourg 1879-1973)
The Flatiron – Evening 1904
(from *Camerawork*, April 1906)
Three-colour halftone.
15.9 x 17.2 cm
Collection Dr. J. E. Josephson

147 Edward Steichen, (American, b. Luxembourg 1879-1973)
Steeplechase Day, Paris: After the Races 1905
(from *Camerawork*, Nov. 1913)
Gum; duogravure. 15.9 x 17.1 cm
Collection Robert G. Wilson

148 Alfred Stieglitz, (American, 1864-1946)
The "Flat-iron"
(from *Camerawork*, Oct. 1903)
Photogravure. 16.8 x 8.2 cm
Collection Mr. & Mrs. Howard Tanenbaum

149 Alfred Steiglitz, (American, 1864-1946)
Steerage 1907
(from deluxe edition '291', Sept.-Oct. 1913)
Photogravure on Japan Vellum.
33.7 x 26.7 cm
Collection Mr. & Mrs. David Mirvish

150 Paul Strand, (American, 1890-1976)
Abstraction, Porch Shadows, Connecticut 1915
(from *Camerawork*, June 1917)
Photogravure. 24.2 x 16.2 cm
Collection William S. Hendrie

151 Paul Strand, (American, 1890-1976)
Plate from *Mexican Portfolio* 1933
(issued 1st edition, 1940)
Photogravure. 15.9 x 12.7 cm
Collection Steven Jack

152 George Tice, (American, 1938–)
Petit's Mobil Station, Cherry Hill, N.J. 1974; printed 1979
Gelatin silver (selenium toned).
19.4 x 24.1 cm
Collection William S. Hendrie

153 Jerry Uelsman, (American, 1934–)
Untitled (Interior) 1975
Gelatin silver (sepia toned).
33.0 x 24.8 cm
Private Collection

154 Edward Weston, (American, 1886-1958)
Dorothy Weston 1939
Gelatin silver. 11.4 x 8.9 cm
Collection Lynn & Stephen Smart

155 Minor White, (American, 1908-1976)
Moon and Wall Encrustation, Pultneyville, N.Y. 1964
Gelatin silver. 22.9 x 28.6 cm
Collection Jane Corkin

156 Lasergruppen Holovision Ab
(Swedish, 20th C.)
(Hans Bjelkhagen, S. Nils Abramson, Per Skande)
Angel 1980
Hologram. 24.1 x 18.7 cm
Collection Lynn & Stephen Smart

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